

UPTOWN

THE INDEPENDENT, UNOFFICIAL AND UNCENSORED MAGAZINE EXPLORING THE MUSICAL WORLD OF PRINCE > www.uptown.se

Got Joints 4 Days

A Look at Prince's Post-Rave Releases

Funk It Up

An Interview with Chazz Smith – Part 2

Can U Picture This?

Funky Paintings and Artful Sounds

The Work — Pt. 2

The Complete NPGMCography

Turn It Update

Updated *TURN IT UP* 2.0 Information – Part 1

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#53 > In A Word Or 2

September 2002

Hi again!

And welcome to the latest issues of *UPTOWN*. We decided to go for another two-issues-at-once since we felt there was no point in publishing #53 in July and then #54 in September when very little has happened since the Xenophobia Celebration. Our initial idea was to publish the two issues in July, but we didn't have enough time to complete all the articles so a September publication date gave us more time.

The "past-dwelling" issue #53 contains five articles. **GOT JOINTS 4 DAYS** [PAGE 49] is an in-depth examination of Prince's post-Rave music, with listings and discussions of all songs Prince has released since 1999's *Rave Un2 The Joy Fantastic*. **FUNK IT UP** [PAGE 56] is part two of our interview with Charles "Chazz" Smith, Prince's second cousin. **CAN U PICTURE THIS?** [PAGE 64] looks at the similarities between Prince and Picasso. Another part two is **THE WORK — PART 2** [PAGE 66], which completes our NPGMCography, detailing all releases by the NPG Music Club. **TURN IT UPDATE** [PAGE 68] is part one in a series of surveys updating information from the *TURN IT UP 2.0* book. Audio and video recordings of concerts, rehearsals and soundchecks that have surfaced since the book was published are listed.

The "this is now!" issue #54 contains three articles focusing on Prince's most recent activities and releases. **IN A PALE BLUE SPOTLIGHT** [PAGE 73] is a study of the *One Nite Alone...* album, which was released through the NPG Music Club in May 2002. **YOU'RE READY 4 ONE NITE ALONE WITH PRINCE** [PAGE 76] is part two of our *One Nite Alone...* tour report. Meanwhile, the Xenophobia Celebration is the subject of **ALL DAY/ALL NIGHT** [PAGE 84], which provides detailed descriptions of all activities and concerts.

UPTOWN #55 is scheduled for 30 November 2002. It will include a *Lovesexy* tour report, covering the European leg of the tour. As always, many articles are in the planning but it's too early to say which will make the issue. The only way to find out is to subscribe or buy the magazine.

The *UPTOWN* staff

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UPTOWN



Got Joints 4 Days

Lacking a record deal and with hardly any radio presence, Prince's career in recent years has attracted little interest from the music media and the mainstream pop audience. Quite possibly, some people believe that Prince has taken a break after 1999's *Rave Un2 The Joy Fantastic* or is no longer working. However, as this feature shows, recent years have been amongst the most prolific of his career. In fact, since the release of *Rave Un2 The Joy Fantastic* there has been a steady stream of music from Prince. This article examines Prince's post-*Rave Un2 The Joy Fantastic* output.



R

AVE UN2 *THE JOY FANTASTIC* WAS RELEASED BY PRINCE'S NPG RECORDS IN conjunction with Arista in November 1999. Prince supported the album by undertaking two months of promotional activities. By early 2000, it was becoming evident that the album was not going to take off and Prince lost interest in the project.

A period of silence from Prince followed before the first post-*Rave* material appeared. In June and July 2000, Prince made several previously unreleased tracks available on his website NPG Online LTD: the recently recorded "Cybersingle," the *Rave* outtake "Y Should Eye Do That, When Eye Can Do This?," the Revolution-era track "Splash," the *Exodus* leftovers "Mad" and "Funky Design," and "Good Life," which is a live recording. Most of the tracks were incomplete samples.

High

Prince's first actual record release after *Rave* was "2045: Radical Man," which was included on the *Bamboozled* film soundtrack, released on 26 September 2000. By this time, Prince had his next album, *High*, in the can but he was unsure of how to release it after the bitter disappointment over the outcome of the *Rave Un2 The Joy Fantastic* project. Another major-label hook-up seemed futile so soon after *Rave*. Initially, Prince planned to release *High* independently, much like 1998's *Newpower Soul* album.

Prince had high hopes for the commercial success of "U Make My Sun Shine," electing it as the lead-off single from *High*. The song was previewed for local radio DJs at a Paisley Park meeting on 22 September 2000. Subsequently, Donnie Simpson premiered the track on his Chicago radio show on 2 November 2000. The song (along with "When Will We Be Paid?") was made available on 21 December 2000 as an MP3 download from NPG Online LTD.

A single of "U Make My Sun Shine" coupled with "When Will We Be Paid?" was released on 13 February 2001 to US radio. The video for "U Make My Sun Shine" premiered on BET on 23 February 2001. Prince had held meetings with many radio programmers on the *Hit N Run* tour in November 2000, but it had little effect on the radio stations' willingness to play Prince's latest song, which received minimal airplay.

Disappointed in the lack of radio response, Prince teamed up with Wingspan Records, a small independent hip-hop label from Virginia, in an attempt to get "U Make My Sun Shine" across to a wider audience. The label released "U Make My Sun Shine"/"When Will We Be Paid?" to US retail and radio on 10 April 2001. The single had limited chart impact, peaking at number 59 on Billboard's Hot 100 Singles Sales chart and at number 26 on the Hot R&B/Hip-Hop Singles Sales chart.

NPG Music Club

By early 2001, Prince seems to have lost interest in releasing *High* as a traditional album to a mainstream audience, instead opting to make the tracks available to his loyal fanbase. Plans for the NPG Music Club were already well advanced and the new website would prove an ideal outlet for the songs.

Four of the *High* songs were released on CD singles that were

made available on the *Hit N Run* tour, which commenced on 14 April 2001: "Supercute"/"Underneath The Cream" and "The Daisy Chain"/"Gammillan." Additionally, a single containing "Peace"/"2045: Radical Man" was sold on the tour. Pressed in limited runs, the CD singles instantly became collectors' items.

With the arrival of the NPG Music Club in February 2001, the rate of releases was stepped up even further. Over 30 previously unavailable tracks were released via the new club throughout 2001. Further tracks were incorporated into the "NPG Audio Shows." As Prince shied away from the mainstream market, the NPG Music Club increasingly became a crucial outlet for his music.

New albums

Prince recorded his next album, *The Rainbow Children*, in the latter part of 2000 and early 2001. He was eager to test the reaction to "The Work – Part 1," one of the more accessible tracks from the album, letting the controversial Napster premiere the song on 6 April 2001. "The Work – Part 1" coupled with "U Make My Sun Shine" was made available as a mail order single from the NPG Music Club in the spring of 2001.

On 30 April 2001, NPG Music Club members began receiving a special edition of *Rave*, entitled *Rave In2 The Joy Fantastic*. The album contains mostly remixed and/or extended versions of the *Rave* tracks; the only new track is "Beautiful Strange," previously featured in the 1998 *Beautiful Strange* TV special. "Strange But True" and "Everyday Is A Winding Road" were left off the album.

Warner Bros. released *The Very Best Of Prince* on 31 July 2001. At an early stage, Prince was going to be involved in the album, possibly contributing a couple of new tracks. Prince's legal representatives had several meetings with Warner Bros. regarding his potential involvement. In the end, Prince turned his back on the project.

Having been previewed at the "Prince: A Celebration" event in June 2001, *The Rainbow Children* was made available for download to NPG Music Club members on 16 October 2001, before being released in stores on 20 November 2001. Prince promoted the album with the *One Nite Alone* tour, lasting from 1 March to 16 June 2002. The show featured roughly half of the album. The album sold over 125,000 copies in the US (according to SoundScan), which is quite impressive considering the limited promotion and lack of airplay.

New projects

The NPGMC aborted the format of monthly releases after the January 2002 release. Members have been promised four complete albums for the second year of the club. The first album, *One Nite Alone...*, arrived on 15 May 2002 (the first reported shipments arrived on this date). The album was recorded in the spring of 2001.

In June 2002, some US radio stations received a five-track live EP, *One Nite Alone... Live EP*, containing tracks recorded on the *One Nite Alone...* tour (Indianapolis, 11 March 2002). It includes the previously unavailable "Xenophobia." Weeks later, during the *Xenophobia* Celebration event in June 2002, visitors received a limited edition CD containing an 11-minute live version of "Days Of Wild" (Montreal, 18 June 2002).

Attendees at the "Xenophobia" event were shown mock-ups of two live albums from the *One Nite Alone...* tour: *One Nite Alone Live!* with live material from amongst others Indianapolis (11 March), Los Angeles (19 or 20 April), and Portland (30 April) and *It Ain't Over*, which is a compilation of songs played at aftershows on the tour, including The World, New York (10 April am), The Highlands, Los Angeles (20 April am), House Of Blues, Los Angeles (21 April am), and Roseland, Portland (1 May am).

Further album titles that have been mentioned include *Xenophobia*, a jazz-oriented project which involves Candy Dulfer and possibly Vanessa Mae, *Last December*, and *The Very Best Of* ♣ (i.e. not "Prince"). As usual, it remains to be seen which albums will actually be released and when. Still, the NPGMC kept their promises in its first year so there is no reason to question that they will deliver.

By PER NILSEN

Prince's Post-Rave Releases

This is a listing of songs Prince has released after *Rave Un2 The Joy Fantastic* on albums, singles, soundtrack albums and via Internet.

ALBUMS

Ⓢ: *Rave Un2 The Joy Fantastic* (NPG Records, 30 April 2001, NPGMC members-only release)

Prince: *The Very Best Of Prince* (Warner Bros., 31 July 2001)

Prince: *The Rainbow Children* (NPG Records, 20 November 2001)

Prince: *One Nite Alone...* (NPG Records, 15 May 2002, NPGMC members-only release)

SINGLES AND EPs

"U Make My Sun Shine" c/w "When Will We Be Paid?" (NPG Records, 13 February 2001 and NPG Records/Wingspan, 10 April 2001)

"When Will We Be Paid?" c/w "U Make My Sun Shine" (NPG Records, 13 February 2001 and NPG Records/Wingspan, 10 April 2001)

"The Work – Part 1" c/w "U Make My Sun Shine" (NPG Records, spring 2001)

"2045: Radical Man" c/w "Peace" (NPG Records, 14 April 2001)

"Peace" c/w "2045: Radical Man" (NPG Records, 14 April 2001)

"The Daisy Chain" c/w "Gamillah" (NPG Records, 14 April 2001)

"Gamillah" c/w "The Daisy Chain" (NPG Records, 14 April 2001)

"Supercute" c/w "Underneath The Cream" (NPG Records, 14 April 2001)

"Underneath The Cream" c/w "Supercute" (NPG Records, 14 April 2001)

One Nite Alone... Live EP:

"Xenophobia" / "Muse 2 The Pharaoh" / "Mellow" / "The Other Side Of The Pillow" / "Strange Relationship" (NPG Records, June 2002)

"Days Of Wild" (NPG Records, 27 June 2002)

Comments:

The 14 April date refers to the opening date of the *Hit N Run* tour on which the singles were sold. "2045: Radical Man" is the same recording as on the *Bamboozled* soundtrack. "Days Of Wild" is a live recording, Montreal, 18 June 2002. The *One Nite Alone... Live EP* is a 29:59-minute promotional CD-R that was sent out to some US radio stations (it is not a pressed CD). The tracks were recorded at Murat Center, Indianapolis, 11 March 2002.

SONGS RELEASED ON COMPILATION ALBUMS

"2045: Radical Man" (included on *Bamboozled*) (Motown/Universal, 26 September 2000)

INTERNET-ONLY SONGS

The following Prince songs are available only from Prince's websites. Excluded from the list are:

- ✓ Songs released by Prince on albums or singles.
- ✓ Live versions of previously released songs (by Prince).
- ✓ Songs with possible songwriting input by Prince, which are performed by other artists (such as Rosie Gaines' "Hit U In The Socket").
- ✓ Songs incorporated into the "NPG Ahdio" shows.

Prince's own versions of his songs released by other artists are included (eg. "Van Gogh").

"Breathe" (NPGMC edition #12, 17 January 2002)

"Contest Song" (NPGMC edition #8, 28 August 2001)

"Cybersingle" (NPG Online LTD, 14 July 2000)

"The Funky Design" (NPG Online LTD, 17 July 2000/NPGMC edition #1, 18 February 2001)

"Golden Parachute" (NPGMC edition #7, 28 August 2001)

"Good Life" (NPG Online LTD, 21 July 2000)

"Habibi" (NPGMC edition #3, 22 April 2001)

"High" (NPGMC edition #11, 15 December 2001)

"Hypno Paradise" (NPGMC edition #6, 7 July 2001)

"Judas Smile" (NPGMC edition #7, 28 August 2001)

"Mad" (NPG Online LTD, 17 July 2000/NPGMC edition #1, 18 February 2001)

"Madrid 2 Chicago" (NPGMC edition #12, 17 January 2002)

"My Medallion" (NPGMC edition #8, 28 August 2001)

"Northside" (NPGMC edition #3, 22 April 2001)

"One Song" (Love 4 One Another, 31 December 1999/NPGMC edition #6, 7 July 2001)

"Rebirth Of The Flesh" (rehearsal) (NPGMC edition #8, 28 August 2001)

"Sadomasochistic Groove" (Love 4 One Another, June 1997/NPGMC edition #6, 7 July 2001)

"Sex Me, Sex Me Not" (NPGMC edition #5, 11 June 2001)

"Silicon" (NPGMC edition #11, 15 December 2001)

"Splash" (NPG Online LTD, 1 June 2000/NPGMC edition #1, 18 February 2001)

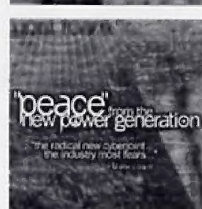
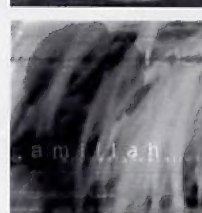
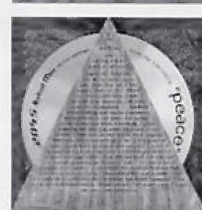
Untitled instrumental ("The Holy River"-like) (NPGMC edition #6, 7 July 2001)

"Van Gogh" (NPGMC edition #6, 7 July 2001)

"Vavoom" (NPGMC edition #10, 15 November 2001)

"When Eye Lay My Hands On U" (NPGMC edition #1, 18 February 2001)

"Y Should Eye Do That, When Eye Can Do This?" (NPG Online LTD, 1 June 2000/NPGMC edition #5, 11 June 2001)



A Post-Rave Songography

This is a song-by-song examination of Prince's post-*Rave* material. The songs included on the albums released during this time are not covered since they have been discussed in other *UPTOWN* articles.

✓ 2045: Radical Man

A sample of this song was posted on NPG Online LTD in March 2000. It was announced that the track was intended for a projected NPG album. However, the album never emerged but the song was released, now credited to Prince, on the soundtrack of Spike Lee's media satire *Bamboozled*, 26 September 2000. It was also released with "Peace" as the A-side on a single that was sold on the *Hit N Run* tour, April 2001. The single says, "From the 4thcoming 'Peace,'" which is a projected NPG album that was never realized. Interestingly, the song is attributed to Prince on *Bamboozled*, whereas the artist credit on the single is the New Power Generation.

"2045: Radical Man" is a laidback, casual funk offering created around the bassline. It is not too far removed from tracks like "Emale" on *Emancipation*, "2morrow" on *Crystal Ball*, and the 1995 outtake "Feel Good," all of which showcase similar-styled "lazy" funk grooves. The song is rambling and playful, with some nice production touches, such as the occasional backing vocals by the speeded-up Camille voice, and many unexpected instrumental interjections happening along the way. While many of the musical details are interesting, they cannot hide the fact that the underlying song is unspectacular.

"2045: Radical Man" poses a hypothetical situation where it is now the year 2045, and you are asked what have you done with your life. The lyric is mainly concerned with the notion of fighting against corporate greed and the need for people to take a stand for the things in which they believe. Prince complains about the sorry state of popular music and narrow-minded music executives being afraid of artists uniting against them. He also condemns those who claim there is no cure for the diseases ravaging the planet. Prince envisions a world where "the brand-new currency [is] taking care of one another, you and me."

✓ Breathe

According to the NPG Music Club, "Breathe" was planned for inclusion on an album entitled *Madrid 2 Chicago*, described as a "smooth jazz album." It is not known whether this was a finished, sequenced album or if it didn't amount to more than just a few songs. The project dates to 1998 and was probably something Prince recorded after the completion of *Newpower Soul*. It may at one point have been intended as the next ♪ solo album, as *Newpower Soul* was attributed to The NPG.

"Breathe" is one of the most subdued and sparse songs Prince has ever recorded. The musical backdrop consists of little more than a bass drum and some synth touches. Prince combines closely-miked whispered spoken vocal with his falsetto singing, creating an intimate atmosphere. The sound is similar to that of "Madrid 2 Chicago," the intended title track of the *Madrid 2 Chicago* album. However, at 2:01 minutes, the track is more of an interlude than a fully developed song.

Describing an intense foreplay, Prince encourages his partner to "breathe in, breathe out" and to take him "into the deepest part of your emotion." He is willing to do whatever she wants and tells her to "whisper again the destination you wanna go." The lyric is intended to be intimate and sensuous, but the overall effect is somewhat spoiled by awkward lines such as "slowly I drink the cascading energy that runs down your inside" and "passion in fashion is a tongue that keeps lashin' on skin like a whip."

✓ Contest Song

This upbeat, poppy instrumental sounds like a throwback to some of the music Prince tailored for Vanity 6. The track has a timeless quality to it and could be from almost any period of Prince's career. The instrumentation is made up of a high-pitched organ, live drumming, bass and guitar. Prince throws in an unexpected jazzy interlude halfway through.

✓ Cybersingle

"Cybersingle" was announced as a forthcoming Internet-only single during the the press conference Prince held in New York on

May 16th 2000. A 1:04-minute sample of the song was posted on The Vault page at NPG Online LTD on June 1st 2000 before an MP3 of the entire song was made available for download on July 14th 2000. It was also made available for download on Real.com on October 29th 2000. The song is attributed to ♪, having been written and recorded prior to the name change back to Prince.

The track is a rough, spontaneous-sounding rock-oriented effort with an upfront guitar, live drumming, and a snarling, almost shouted vocal by Prince. He decries the dismal state of the world, where television and the media rule people. Prince is the "Cybersingle," a Superman-like figure who encourages people to "get free" and show "love for one another."

✓ The Daisy Chain

A leftover from the unreleased *High* album, "The Daisy Chain" is a rousing, rough-edged funk offering with a percussive beat and a chattering rhythm guitar to the fore. The track is essentially a one-chord vamp, interrupted only by a brief chorus. Prince's voice is treated at times, making it sound as if he were singing through a megaphone. The musical elements don't vary much, however, and the track soon outstays its welcome.

The lyric of "The Daisy Chain" is rather vague. One reading is that Prince is condemning loose sexual behaviour, an interpretation supported by lines like "a mouse to the trap, the cheese is up, a little bit of pleasure for the guilty pain, think about it sister, now you're livin' in shame." Along the same lines, the rap at the end delivered by DVS describes a dancer named Kelly, who was "steppin' out a gown" as he was delivering a pizza to her house. The rap attempts to point out to the girl that she will never develop relationships of commitment and respect if she is so willing to give her body up to anyone.

The meaning of the expression "daisy chain" is not made clear from the song. The phrase can have a sexual connotation: a "daisy chain" is an orgy situation where all members are linked together physically in various sexual positions, thereby creating a continuous "daisy chain" of human bodies all "serving" one another in various capacities. The chorus states, "Bless my soul, save my name, I ain't never going down to the daisy chain," followed by a repeat of "black girl givin' it up, white girl givin' it up." These lines can be seen as a way of saying that Prince will not fool around with the wrong kind of women, refraining from quick encounters with women who want to take advantage of him. However, another interpretation of the "daisy chain" expression is that it refers to the music industry, where record companies, radio stations, executives are linked together. Without some of these key links, an artist won't be able to get his songs on the radio. Prince may be saying that he is not going to be part of the "daisy chain" of the music industry and the line about black and white girls "givin' it up" could refer to all the artists that sign their soul to the industry.

✓ The Funky Design

An outtake from the sessions for The NPG's *Exodus* album, "The Funky Design" was recorded in the second half of 1994 and was the closing track on the December 2nd 1994 sequence of *Exodus*. It was recorded by Prince with little involvement by The NPG members. A sample of Prince's version was posted on NPG Online LTD on July 17th 2000 before the entire track was released by the NPG Music Club. The released version features Prince's lead vocals. The track also exists (as an outtake) with Sonny Thompson singing lead.

"The Funky Design" is a busy, urgent one-chord funk offering with mostly rapped lyrics. Prince ridicules the musical "rookies" that are "kickin' it with the groove folks in the wrong key," and advises they find somebody who will hip them to the "funky design." The chorus features the title phrase followed by a high-pitched synth line. Much like "Face Down" on *Emancipation*; "The Funky Design" includes a bass solo by Prince and his voice has a similar angry, accusatory tone.

✓ Gamillah

The instrumental *High* track "Gamillah" is an unhurried and serene piece with a pretty and somewhat plaintive melody that brings to mind "Father's Song." Prince plays the melody on a semi-acoustic guitar against a lush synth-based backdrop.

✓ **Golden Parachute**

The *High* leftover "Golden Parachute" is a calm, lazy jazz-tinged number with a funky feel. The track is primarily instrumental, the main words being a repeat of "golden parachute." The song essentially functions as a foundation for various melodic "excursions," not unlike many Madhouse tracks, and instrumental embellishments, including flute improvisations, muted trumpet fills, harp flourishes, wah-wah guitar licks, and jazzy guitar runs.

Quite likely, the title was inspired by Clive Davis' firing from Arista Records in May 2000. The expression "golden parachute" refers to top-level executives receiving monetary compensation and bonuses when they leave or are fired from a position.

✓ **Good Life**

Prince performed this song at Paisley Park on July 15th 2000 (am). It is not the same as the NPG track on *Exodus* (which is titled "The Good Life"). The song was made available for download from NPG Online LTD on July 21st 2000. "Good Life" is a jam that finds Prince speaking about "affirming positivity" while the band charges along underneath him. The song borrows the beat from Q-Tip's "Breathe And Stop."

✓ **Habibi**

Named after one of Prince's guitars, this is in fact a live version of Jimi Hendrix's "Machine Gun" (*Band Of Gypsies*, 1970), probably recorded during a 1998 Paisley Park rehearsal. Prince's website Love 4 One Another announced on November 14th 1998 that Prince wanted to get in touch with the Jimi Hendrix family to donate a live version of "Machine Gun," "Free of charge, to use at their discretion." More than likely, "Habibi" is the live version of "Machine Gun" intended for Hendrix's family.

Prince's guitar is loud and upfront, almost drowning out the bass and drums. The musical style and overall sound resembles that of the "Paisley Park Power Trio" of the 1993–95 period. The track is primarily instrumental, but Prince turns down the volume of the guitar towards the end and sings some of the lyrics. The track is faded, presumably continuing much longer.

✓ **High**

A buoyant, upbeat pop number, "High" is one of the most immediately accessible of the *High* tracks. It has a breezy, cheerful chorus, spiced with Prince's unmistakable synth fills. According to a source who was present at the recording session, Prince spent a great deal of time and effort on the song, as he regarded it as an important track and a candidate for a single from the planned *High* album. While the song is rather likeable, the melody never achieves much of a memorable shape. The impact of the song is also reduced somewhat by a stuttering, reverberating drumbeat that nearly overpowers the other instruments.

Prince assures the listeners that he has "the music to get you high again" and the lightweight lyric concerns the uplifting power of his music. Thus, the message echoes "Purple Music," which also stated that Prince's music made him high.

✓ **Hypno Paradise**

A breezy, uptempo number, "Hypno Paradise" is clearly one of the most appealing of Prince's cyber-only tracks, with an addictive trance-like hook line as a key ingredient. The song is similar in tempo and overall feel to "Sleep Around" on *Emancipation*. It is not known when "Hypno Paradise" was tracked, but the overall sound is close to that of many *Emancipation* tracks, so it is quite possible that it was considered for inclusion on *Emancipation*.

Asking "am I in heaven or Hypno Paradise," the lyric concerns a woman or a spirit, Prince's saviour, who is always there when he is scorned, offering support. He describes Hypno Paradise as his destiny.

Prince introduced a fast, house-influenced instrumental number on the December 1998 tour of Europe by repeating the words "hypno paradise." The instrumental was performed twice. This has led many to assume that "Hypno Paradise" was the title of a number that he came up with on the tour. However, the instrumental may have been an improvisation since it has little musically in common with the track "Hypno Paradise" made available from the NPG Music Club.

✓ **Judas Smile**

"Judas Smile" is a fast one-chord funk number sporting a busy, stuttering rhythm track that Prince recycled for use on "High." The verses and chorus of the song are sung over the same basic theme, making the track fairly repetitious and monotonous. A bubbling synth sound runs persistently throughout. It comes as a bit of a relief when the song changes direction halfway through, going into a punchier vamp with slapped bass and a chanted group vocal. The sound resembles many *High* tracks, including a thin snare drum sound and a rubbery, plastic-sounding bass drum, indicating that it is a post-*Rave* recording from 2000 or the latter part of 1999. Considering the group vocal, it is possible that it was intended for *Peace*, the projected NPG album along with "2045: Radical Man" and "Peace." The track was originally posted as "Judas Kiss."

The first part of the lyric finds Prince bitterly criticizing an ex-lover for trying to "put [him] down." He feels that she has taken advantage of him; he gave her love but only received a "Judas smile" in return. Each chorus opens with the phrase "you've been bamboozled," making this a more likely candidate for the title of the song rather than "Judas Smile," which is mentioned only once. The "bamboozled" phrase also indicates that the song could have been written with Spike Lee's *Bamboozled* film in mind.

Interestingly, the lyric is laced with autobiographical details, including the line, "I changed your name, it didn't suit ya. I did the same for a little while." The song could be about several of Prince's protégées, including Mayte and Carmen Electra, with lines like "I gave you love, led to revenue" and "like you being funky, it will never be." The second part of the lyric is more vague and seems to address the music industry and its poor treatment of Afro-American artists. Prince is "comin' with the old school," proclaiming "the chocolate invasion starts here." He gives props to Common, Curtis (most likely Curtis Mayfield), Maceo (Parker), and Erykah Badu.

✓ **Mad**

The 1994 *Exodus* outtake "Mad" is a funky uptempo effort with a chorus that instantly grabs. Much like on "Mr. Happy" on *Emancipation*, Prince incorporates a high-pitched synth line that comes to the fore on the chorus.

The lyric speaks of a man wanting to get a woman into his bed, "I don't wanna get elected, I only wanna get you hot. And after you've been inspected, I'll give you all the love I've got." The track was included on the December 2nd 1994 sequence of *Exodus*.

✓ **Madrid 2 Chicago**

A sample of "Madrid 2 Chicago" was posted on the Love 4 One Another website on January 26th 1999. The entire song was made available by the NPG Music Club. According to the Music Club, the track was going to be included on an album entitled *Madrid 2 Chicago*.

"Madrid 2 Chicago" is a gentle, subdued, and somewhat mellow soul number, starting off with a slow, intricate drum machine pattern. The arrangement is very sparse, focusing on the drums and some synth touches. Prince is longing for his woman, "I got you on my mind, you on my mind, nothing but you on my mind." The title of the song came from the flight Prince had grown accustomed to when Mayte was temporarily living in Spain.

✓ **My Medallion**

"My Medallion" was planned for inclusion on the aborted 2000 *High* album. Prince used the backing track for his sung "thank-you" speech during the *Yahoo! Internet Life Awards* on July 24th 2000.

"My Medallion" begins with Prince speaking the lyrics, as if he were relating a story to a friend. He tells a story about a girl, "this pretty thang," who snatches his medallion and calls him a bitch. However, he finds out where she works and confronts her, telling her, "I don't know what your name or your game is." He says that he is "in the mood to do something koo koo" to her. She gives him a kiss and runs out the back door. Apparently, he never gets his medallion back.

"My Medallion" is a slow, taut funk offering sporting a stripped-down arrangement consisting of a drum machine beat, a few bass notes, and some clipped guitar stabs. A flute provides additional

flavour on the chorus. The chorus is quite contagious, consisting of the repeated phrase, "I don't know why I want that girl." While not an outstanding composition, the track is playful and original enough to make for compelling listening.

✓ **Northside**

This is a smooth, funky horn-boosted mid-tempo offering. It is slightly run-of-the-mill by Prince's standards, containing few remarkable melodic or rhythmic ideas. The song has a live feel, with live drumming, bass guitar, as well as some sharp horn stabs provided by Najee.

Stating that "we got something freaky for you," the lyrics add little of interest, essentially praising the power of live music on the North side of Minneapolis, the area of the city where Prince grew up. The song was recorded in the latter part of 2000 or in 2001 (Najee came to work with Prince in early September 2000).

✓ **One Song**

"One Song" was posted on the Love 4 One Another website on December 31st 1999. The 3:08-minute song was preceded by almost six minutes of sermonising from Prince (the recording is 8:54 minutes with the speech included). The song (including the speech) was later made available by the NPG Music Club.

Prince's speech has as its general theme the notion that mankind is creating artificial barriers between itself and God, with much of popular culture working to fill the void left by the absence of God from our lives. "One Song" continues the theme of Prince's speech, dealing with man's union with God. Having become one with God, Prince is "the universe, the sun, the moon, and the sea."

On a musical level, "One Song" is a fairly pedestrian soul ballad. Still, Prince's vocal delivery is impassioned and gospel-tinged. The song has a reasonably strong chorus and an anthemic quality, but the music is rather sterile-sounding, with a slick and somewhat lifeless production.

✓ **Peace**

A sample of "Peace" was posted on NPG Online LTD in March 2000 along with "2045: Radical Man." Originally planned for inclusion on a projected NPG album, it was released with "2045: Radical Man" as the B-side on a single that was sold on the *Hit N Run* tour, April 2001.

"Peace" starts and ends with some good-humoured ridiculing by Morris Hayes of the pretentiousness of the name "the artist formerly known as Prince." He repeats the phrase amidst much laughter. Obviously, this recalls the *Exodus* segues, indicating that the track was indeed going to be included on a NPG album.

The song itself is an uptempo funk/pop offering with a pumping bass and an insistent drum machine beat. Prince sings accompanied by a group vocal. Larry Graham takes over the lead vocal during a brief passage. The track has some of the hypnotic monotony of songs like "It" (*Sign O' The Times*) and "Pheromone" (*Come*), although it is much lighter in tone. The chorus simply states that "peace that's what we're here for, and not to war."

✓ **Rebirth Of The Flesh**

Intended for the *Camille* album, Prince recorded this song at Sunset Sound on October 28th 1986, on the same day as "Rockhard In A Funky Place." When the *Camille* album was shelved, the song was slated for inclusion on Prince's next album project, *Crystal Ball*; it was going to be the opening track, segueing into "Play In the Sunshine." The NPG Music Club made a 1988 rehearsal recording available in 2001, which means that all the *Camille* tracks have now been officially released although the original studio version remains unreleased.

"Rebirth Of The Flesh" is a rousing and somewhat chaotic rock number, spearheaded by a charged guitar riff. Prince's vocal is speeded-up. The song features a non-sensical sing-along chorus, "La, la, la, la, la, la, Souly-a-Colia." The 1988 live rendition is quite faithful to the original studio recording.

Miles Davis' early '50s classic *Birch Of The Cool* seems to have provided inspiration for the song title and some of the lyrics. Incidentally, *Birch Of The Cool* includes a track by Gerry Mulligan called "Venus De Milo," a title Prince borrowed for a *Parade* instrumental.

The song introduces "the founders of the new boogie cool," who have "got the beat you're looking for." They are guaranteed to rock the audience because they're from "the old school."

Slightly altered, the introductory lyrics, "Kick drum pound on the two and four, all the party people get on the floor," turned up in "Escape" (the B-side of "Glam Slam" in 1988) and as the opening words of the *Lovesexy* show. The melody of the chorus of "Walk Don't Walk" on *Diamonds And Pearls* also borrows from "Rebirth Of The Flesh."

✓ **Sadomasochistic Groove**

This 1997 *Newpower Soul* leftover is an urgent funk/dance track driven by a relentless drum machine beat. Prince's voice is treated so that it sounds machine-like. He repeats a chant of "freaks gonna bob to this," which recalls "get freaky, let your head bob" from "Big Fun" on *Exodus* and "Newpower Soul" on *Newpower Soul*. The track is far more adventurous and experimental than the majority of *Newpower Soul*, which probably explains why it was left off the album.

A sample of the track was posted on Love 4 One Another in June 1997. A slightly different-sounding version was taped by a fan during an aftershow in October 1997 when a DJ played it over the speakers. The complete track, now retitled "S & M Groove," was made available by the NPG Music Club.

✓ **Sex Me, Sex Me Not**

This is a coiled and tense funk effort with a stripped-down instrumentation. The arrangement, with a low, rubbery synth bass pulsing against a "thin," trebly snare drum, bears similarities to many *High* tracks, most likely dating the song to 2000.

Predictably, the subject of the song is sex. The song is written from the viewpoint of Prince, the irresistible performer, who seduces women with his stage presence and sexy moves. "Leave your sister and your underwear at home," Prince instructs his lover, adding, "I'm about to wet your pants." The lyric is a prime example of Prince's occasional tendency to revert to fairly immature songwriting, explaining why critics sometimes have accused his work of showing little emotional maturity or personal growth.

✓ **Silicon**

Prince's unsettling spoken words, "Welcome to the slaughterhouse," sets the somewhat eerie tone for "Silicon," which is a tense, jagged funk number emphasizing a rhythmically intricate, pulsating drum machine pattern that owes something in style to "Big Tall Wall" and *Sign O' The Times*' "If I Was Your Girlfriend." The drum programming is audacious, resulting in a tight, edgy funkiness. In addition to the drums, the stark arrangement includes a low-frequency bass, which is more felt than heard, and some brisk metallic-sounding synth fills. The dark, claustrophobic atmosphere brings to mind "Strange But True" on *Rave Un2 The Joy Fantastic*.

Prince sing-speaks the lyrics, which seem to echo "The War" to some extent, talking about the decadence of society. Some of the lyrics are rather ambiguous, but one reading of the song is that it is about how we have all been sucked into the "silly con" of eating meat and processed foods, which is ultimately bad for our health. A repeated phrase is "rope of silicon, just a rope of silicon." Since silicon is used in electronics, possibly Prince is saying that with all our technology we are hanging ourselves on a rope of silicon. The first verse of the song is the same as Prince's second rap in "The Greatest Romance Ever Sold (Adam & Eve Mix)," which possibly dates the song to 1999.

✓ **Splash**

"Splash" was recorded in August 1985, when Prince also taped songs like "Empty Room," "Sexual Suicide," and "Go." At the time, *Parade* was essentially completed although Prince added "Mountains" and "Anotherloverholenyohead," recorded in November and December 1985, respectively. "Splash" was sent to Clare Fischer for his input in July 1986, but it was never placed on any configurations of Prince's 1986 projects: *Dream Factory*, *Crystal Ball*, and *Camille*.

The song is a reasonably strong pop/rock number sung in a falsetto vocal by Prince. The verses have an unusual, reggae-ish rhythm. The chorus is very effective and lifts the song considerably. Fischer's strings are very evident throughout. The track appears to

be a live recording with parts of The Revolution, including Wendy Melvoin and Lisa Coleman. The lyric has Prince singing the praises of his lover, who fulfils his every fantasy.

✓ **Supercute**

Opening with the sound of an airplane landing, the *High* leftover "Supercute" is something of a pop masterpiece, boasting a haunting, vaguely wistful melody and a contagious chorus. It also has a striking rhythmic groove created by interplay between a reggae-flavoured bassline and a marimba-style keyboard motif.

Musically, "Supercute" is one of the strongest tracks planned for inclusion on *High*. The lyric is far less exciting, however, concerning Prince's fascination with a woman from East LA, who is flying out for a rendezvous. His interest seems primarily physical, as he gets excited about seeing her "body on display." He also pays her a visit, watching her at play with her sexual toys, including a vibrator.

✓ **U Make My Sun Shine**

A duet with rising R&B star Angie Stone, the *High* leftover "U Make My Sun Shine" is an old-school soul ballad. With its call-and-response backing vocals by the girl group Millenia and the stop-start structure of the music, it is one of the most overtly gospel-influenced songs Prince has ever written. Stone sings the second verse and joins Prince on the chorus. The verses are rather meandering, building slowly towards the chorus. Unfortunately, the chorus is anti-climactic and doesn't leave much of an impression.

Owing a passing nod to "The One" on *Newpower Soul*, the lyric of "U Make My Sun Shine" is a tender expression of devotion. Prince is trying to convince a woman to leave her man, offering comfort and reassuring her, "In this trusted place you can erase every tear that ever rolled down your weary face." She has been "in the dark much too long," having let "them devils define what it takes to be a woman." The lyric doesn't specify what she has been through, but it is implied that she is a hooker, as Prince says, "I could tell you what the 'I' in the pimp stands for." However, despite the obvious effort put into the music and the more mature lyrics, the song is lethargic and fails to ignite.

✓ **Underneath The Cream**

Planned for inclusion on *High*, "Underneath The Cream" is a relaxed, swooning song that recalls some of Prince's most smooth and "silky" remixes, featuring the fluid high-pitched synth decorations that Prince is fond of incorporating into these types of songs. The drumbeat, meanwhile, bears similarities to "Pink Cashmere" from *The Hits/The B-Sides*. The arrangement is synth-based, with occasional flickers of electric piano providing some spice.

The phrase "underneath the cream" was first mentioned in "Hot Wit U" on *Rave Un2 The Joy Fantastic*. The lyric finds Prince fantasizing about his woman, "Thinking about [her] thighs," wishing he was "deep inside [her] ocean." Recalling some of the early declarations of desire and lust found on *For You* and *Prince*, the lyric could be from almost any of Prince's previous albums.

✓ **Untitled Instrumental**

This untitled instrumental was released in edition #6 of the NPG Music Club. Accompanied by a drum machine beat and a bass, the guitar picks out a melody that borrows from "The Holy River" on *Emancipation*. There is also a melodic snippet that recalls "Into The Light" on *Chaos And Disorder*. The song has an overall feel that resembles many of Prince's "seduction ballads," including "Do Me, Baby," repeating a chord sequence and building the music to a crescendo and then calming down.

✓ **Van Gogh**

"Van Gogh" is one of the five songs Prince collaborated on with Sandra St. Victor in 1995. It was updated during the *Emancipation* sessions, with Eric Leeds adding his saxophone part in May 1996. Prince later gave the song to the group with the fitting name Van Gogh in March 1998. They re-recorded the song from scratch, releasing it on their self-titled 1998 album.

Van Gogh performs the song as a rousing rock number. Prince's synth-based version is slower and more dramatic. The song is darker than the majority of *Emancipation*, which may have disqualified it in Prince's eyes. Regardless, it is an excellent song.

✓ **Vavoom**

Previewed during a Paisley Park concert on July 8th 2000 (am), "Vavoom" was described as "rock and roll dipped with 'Cream'" on Prince's website NPG Online LTD. The comparison isn't entirely accurate, though, as "Vavoom" lacks the energy and spontaneous feel of the latter track. "Vavoom" is more polished and restrained, substituting the raw bluesy guitar style of "Cream" for a thick, "synthetic" guitar sound. The "va-va-voom" chorus is brief and rather simplistic. In many ways, "Vavoom" is an under-achieved song. The superficial lyric concerns a woman with whom Prince "can be an animal."

✓ **When Eye Lay My Hands On U**

Intended as *High*'s closing track, "When Eye Lay My Hands On U" is a slow rock offering that radiates quality, showcasing a dramatic melody and a tense, obsessive atmosphere. It alternates between gentle verses with Prince almost whispering the words and a more forceful chorus with loud drums and an odd, echo-like disruptive guitar sound. A bridge section introduces a new melody, providing a change of pace. Prince adds a piercing guitar solo on top of the chorus the last time it appears.

Not unlike another *High* track, "Underneath The Cream," the song concerns Prince's lust for a woman. He describes how he wants to make love to her, asking, "Are you ready for the touch that makes you go insane?" While the song is clearly addressed to the woman, the lyric also has religious undertones. God would lay his hands on his followers and the idea of "the laying on of hands" is common in evangelical Christian practices; a preacher lays his hands on infirm persons and "heals" them.

✓ **When Will We B Paid?**

Originally titled "When Will We Be Paid?", this *High* leftover was written by Randall Stewart and performed by The Staple Singers on their 1970 album *We'll Get Over*. Prince has performed it live a few times, beginning in late 1999. Prince's studio version is a slow, downbeat rock number with an anthemic singalong chorus. His vocal is passionate and he expresses anger and frustration. Some fiery guitar interjections add to the urgency of the song.

Asking "when will we be paid for the work we've done," the lyric lists some of the hardships that Afro-Americans have endured in US history, "Our women cooked all your food and washed your clothes, we picked cotton and laid the railroad steel, worked our hands down to the bone at your lumber mill."

✓ **Xenophobia**

The title track of the projected album was released in a live version on the *One Nite Alone... Live EP* in June 2002 (recorded live at the Murat Center, Indianapolis, 11 March 2002). The track was performed during every show on the *One Nite Alone... 2002* tour, usually lasting between 10 and 15 minutes. The title means "fear of strangers."

The main riff of "Xenophobia" is actually 15 years old, being taken from the track "Overnight, Every Night," released on Eric Leeds' 1991 album *Times Squared* (only on the CD version of the album), but originally recorded in July 1987 during sessions for Madhouse's 16. The track on *Times Squared* is credited to Prince, Eric Leeds, Sheila E., and Levi Seacer Jr. The live version alternates between the vaguely Oriental-flavoured riff and instrumental solos by the band members.

✓ **Y Should Eye Do That, When Eye Can Do This?**

An excerpt from "Y Should Eye Do That, When Eye Can Do This?" was posted on Prince's NPG Online LTD website on June 1st 2000. The track is an outtake from the 1999 *Rave Un2 The Joy Fantastic* sessions. The Hornheads added a horn part in May 1999. The song recalls "Strange But True" on *Rave Un2 The Joy Fantastic*, featuring rapped lyrics by Prince over a fast, propulsive and highly percussive beat. A nice jazzy horn arrangement adds spice.

The theme of the song recalls "Undisputed" on *Rave Un2 The Joy Fantastic*, with Prince bragging about his musical abilities, putting down people who don't play instruments and use computers, "Until you're playing in front of 70,000, you'll never know, this is a grown folk's job, all young dogs need to recognise."

Funk



AN INTERVIEW WITH CHAZZ SMITH – PART 2

Prince goes solo

– How do you explain Prince's split from the band? Was it because they didn't like Prince collaborating with Chris Moon? Or was it because they didn't want to go with Prince to New York which he apparently felt was necessary to get a break.

– I think Prince had a taste then of what it would be like to record. We had already been in the recording studios and everything like that. The atmosphere was there. Seeing a big engineering board and everything, and playing and knowing that he can get different kind of sounds.

– Do you think it was an inevitable split, possibly because Prince was more ambitious than the others? Did they split up on good terms or was there bitterness?

– There was bitterness, because I was there the day that Prince came home without his guitar, and he said Lavonne kept it. He was so mad! He was hurt. I mean, it was a real dark part of him, he was sad. That's when the thing came up with my drums, I figured he would be able to understand what it would be like not to have your instrument, and try to move on. It took him a long time, and he had to sell his shares back to the

André Cymone, Prince and Dex Dickerson at Sam's 1981.

It Up



Charles "Chazz" Smith is Prince's second cousin; their grandmothers are sisters.

They grew up in the same neighbourhood in Minneapolis and were very close friends for many years. In this interview, the second part of our conversation with Chazz, he talks about Prince pursuing a solo career, his first band and concerts, and his falling-out with André Cymone. Pepé Willie was also present at the interview and joins the conversation now and then.

corporation in order to get his guitar back. So it was either take the money that he had in the stock or lose his guitar.

So they actually sold stock?

– They had stock in the group! It was a good idea, a concept. But when they wanted to quit, it was a real foothold that she had on the band, a control thing. When Prince and the guys wouldn't go on with it, I watched each and every one of them – because they were my close friends – lose their equipment. Then all of a sudden it would come back to them, they would get it, but they'd get a few hundred dollars plus their instruments. But they couldn't take it with them when they quit. I saw Prince when he came home with his, and I saw André. I said, "Man, what happened?" They just said they didn't want to go by Lavonne's way anymore. They didn't want to do it like that.

– Where did Lavonne get all this business?

– Nobody knows. I think she was a hustler, a female hustler, used to getting men with money. When I met Morris I said, "Morris, what does your dad do?" and he said he didn't know his dad, his dad wasn't here. But then this guy who had a limousine service – his name was Joe Buckhalton and he was really big around the Twin Cities – would

roll up to the house in front of André's in that limo! So to me she was like a gold digger-type lady.

– Did the band carry on without Prince for a while? Did they play any gigs without him?

– Yes, they got another guitar player, André Lewis, to play with them. I know André Lewis, because he was with Pierre Lewis and Sonny Thompson and The Family. André was the bass player still, so I would go over to see Dre [André Cymone's nickname], and I'd say, "Well, who's playing guitar?" He'd go, "André Lewis." But to me you just couldn't even imagine it without Prince!

– Chris Moon has said that he and Prince completed 14 songs, a few of which later ended up on Prince's debut album. Do you know of any tunes they did? Some of the earliest Prince songs mentioned include "Machine," "Aces," "Leaving For New York," "Make It Through The Storm" and "Since We've Been Together." – "Make It Through The Storm," that's one of the songs that I heard a long, long, time ago, that he did with Sue Ann. We met Sue Ann when she was 15 years old. In the basement over at André's mom's house.

– **And he started doing demos with her then?**
– He started recording on four-track. I mean, you have to call them demos. All those songs that you just said, Prince wrote all that stuff. Chris gave him the idea, how to maybe make a title more enticing...

– **At the Library of Congress, we found they've listed a number of songs that Chris Moon copyrighted as being written by him and Prince: "Diamond Eyes," "Fantasy," "Aces," etc.**

– I've got a copy of "Aces" with Prince singing and doing everything. There's flutes and everything in this song. They put a flute solo on the end, and you see, I know the song. I could actually do it. I know exactly the song. Prince wrote it. I used to see him in his apartment, and down in André's mom's basement, working on that stuff on his own. Chris Moon gave him the studio access, that's all. He had Prince doing jingles and everything for free.

– **One of those songs listed there is called "Farnborough Composition." Could that be a song?**

– It's a jingle. He had him doing jingles. See, Chris Moon was really clever. He milked Prince. To me it was an even trail, but Prince got so mad at Chris.

– **Do you know of any of the other songs?**

– I've heard all those songs. Chris Moon took them after Prince left the studio. When Prince did "Soft And Wet," Chris Moon changed the title. Prince had "Soft When Wet," but at the time The Commodores had a song called out "Slippery When Wet," and they thought that would be a collision between the titles. All Chris Moon did was say, "Why don't you call it 'Soft And Wet?'" Prince said, "Is there any way I can cut him out without having any name?" So he put C. Moon on there, so that nobody would ever know it was Chris Moon. It could be Charles Moon. Anything Moon!

– **Are there any others that you remember?**

– There's so many songs that I know Prince did. "Rocking Chair," all kinds of stuff that nobody knows. "Rocking Chair" goes, "Here I sit in this empty room, just me and my guitar." And then, "Here I sit in this rocking chair, just wondering where you are." And then he had a song called "I'm Leaving L.A." with lyrics like, "I'm going to Rome, going to buy me a home. You see, I'm sick and tired of playing around, gotta settle down." Stuff like that.

Then he had a song called "Love Affair" that I've never seen again, and then he had a song called "I Met A Virgin Queen." It had a really cool lyric, it was about a preacher's daughter. The preacher had so much good in him, but his daughter was so full of sin. That song used to blow my mind.

– **Were these written at the time he was working with Chris Moon?**

– They were all by Prince.

– **This was when Chris Moon would let him go in by himself?**

– He'd call me and I'd go down to the studio and watch him. That's how I learned. We already knew how to multi-track by taking two cassettes and doing it, but then when we got with Moon, it was like you couldn't settle for anything else but 16-track. It's almost like re-living my past, man. This is funny.

– **Were there any other songs like that?**

– He'll kill me! Prince will kill me, because I have so much stuff, he'll just say, "Man, how do you remember it?" Oh, there's this one song he does with his Dad, and it ended up being like The Temptations. To me it sounded too much like The Temptations, but I heard it played on acoustic piano, and that was way back during the Chris Moon days. I know he's got to go back to those old songs because Prince's thing was getting a catalogue of stuff together. I always wanted to have enough material to draw from, so when you were playing the covers you wouldn't get burned out playing those. You could have a pool of songs lying there, and you're not stuck in that thing. I think that's why he's so prolific, because he always has something, a pool to draw from. A song is old to him that day! I've seen him write the lyrics on a shoebox, just wherever he was at.

– **Do you remember what the title of that song was?**

– On the shoebox? Oh, man. I think he snatched the box and wouldn't even let me see the title of it. I said, "What is that?" because he was playing the guitar to it. I went to grab it off the counter, because he didn't have any furniture in the house except for his guitar, the rocking chair, one of those Nintendo video games, and we'd play ping-pong with each other on that game, and a basement full of equipment. That's all he had. No drapes, no nothing. So finally he met a girl, her name was Kim [Upsher] and she came in and brought flowers and plants.

After the Moon thing, these girls had read the article about Prince being a one-

man band in the [Minneapolis Star] Tribune. We went to Dunkin' Donuts and they just gave us doughnuts. They did! We'd been going there every day, but after they read the article and found out it was him... and we'd leave his house, and girls would be standing outside waiting for us, man. It was crazy!

– **Do you remember what song he worked with his dad on?**

– I got it at home. It's a really poorly recorded song, and I don't know the title. I also have a thing of him doing "My Love Is Forever," from the first album. Have you heard the song? I've got him singing it, doing an instrumental horn part and an instrumental string part.

– **Do you know if Moon was writing all the words (and Prince the music), or was Prince also writing lyrics?**

– Not that Chris Moon wasn't a great lyricist, but Prince looked at him as a tool to use. Moon did show Prince how to actually work a studio, that was Moon's gift. I also learned a lot from Chris Moon, after Prince got signed I went to Moon, and he made the same kind of deal with Prince that he made with me.

– **Chris Moon has been credited with coining the term "implied naughty sexuality" and introducing the concept of writing sexually suggestive lyrics. What do you know about this? Did you have discussions with Prince about how he could set himself apart from being just another artist?**

– I would say that's true, because I worked with Chris Moon, and he had models around him all the time, because he was a photographer, a true artist. I think he was a genius. Everybody might hate me for saying that, because they have their reasons for being mad at Chris Moon, but I thought he was a genius at what he did. He had an eye, and he definitely had an ear because he knew Prince was the stuff, no doubt about it. I think that Prince worked with everybody enough to know that he was looking for something a little different. So it had to keep going to different levels.

Chris Moon turned Prince onto Owen and then Owen said, "I've got this, I can show you this." So when Prince saw that, he went to Sausalito, and got a chance to hang out with Santana. He told me he was hanging out with Stevie Nicks and Fleetwood Mac, and I was like "You were in Carlos Santana's house, playing with Todd Coster's son on keyboards?!" I was amazed, and at first you don't want to believe it, but I had to.

– **Some time during the fall of '76 Prince went to New Jersey to stay with his half-sister Sharon while he tried his luck with record companies in New York. In a Minnesota Daily article from April 1977, prior to the signing, it says that Atlantic Records was impressed but suggested that his sound was "too Mid-Western." What do you know about this?**

– I know what they told them. They went to Polydor and I bet you that guy ain't got his job right now, because he told Prince he was too Mid-Western, and sent him back. Everybody was saying, "What does mid-Western mean?" Because we thought our stuff was on the level of what was happening outside, we were never thinking local and Prince never thought local, Elton John was a person that he used to always tell me that he really dug a lot, and believe it or not, Rod Stewart! Prince was looking at that Mick Jagger thing like, "That's where I'm going!" Because we used to play "Miss You" by the Stones, just to warm up, he'd do the bass line.

– **The Minnesota Daily article also says Tiffany Entertainment, a company owned by basketball player Earl Monroe, made offers which Prince refused. What do you know about this?**

– Because they wanted to own him. They wanted to control the whole thing. Moon and them guys told him to hold out, they said he was talented enough to do his own thing. It was good advice.

– **Sonny Thompson said he played on Prince's demos. Was that really the case? Do you think Prince had a lot of respect for Sonny's bass playing?**

– What demos? Did you guys actually get that from Sonny? Did he say that? I know he didn't because Prince did his own demos, I'm sorry. If anybody was on it, collaborative-wise, it would be André. I think that Prince thought he was a bad guitar-player, but Prince knew that he could just roll past Sonny, I think singing-wise and everything, Prince was much more solid than Sonny. As a musician, to me, he's better than everybody, he can sing and play all the instruments. He's better than everybody, I'm sorry!

For You

– **What was the reaction in the music community in Minneapolis when Prince got the Warner Bros. deal?**

– They were surprised!

– Did you attend any sessions for *For You* or visit Prince in Sausalito during the making of the album?

– I didn't get to go to Sausalito, but I was there when they did stuff here. They were going back and forth, doing demos. André was flying in and out of town, and I'd go to his house and I'd hear all the rap. I'd hear they were playing tennis with all these fine girls, and it was like, "I wanna go!" They were having a ball, and saying how they were getting treated like kings and queens, and people were feeding them grapes, and all this stuff! I was going, like, "Come on, man!" They were really living that life.

– We've read that Patrice Rushen was also involved, helping Prince with programming of synths or something. What can you tell us about that? Didn't Prince have a serious crush on her at the time?

– No, he didn't have a crush on her. He had a lot of musical respect for her, because she was a jazz genius. But she programmed the synthesizers. Tommy Vicari, I haven't read anything about his contribution to that first album. Prince looked at Tommy Vicari and learned how to record differently, more efficiently. Then he was able to come back and build a mini-studio in his kitchen. He did *Dirty Mind* in his kitchen! He recorded it in his kitchen; he set up everything for the acoustics. He learned all the gimmicks and stuff from Chris Moon first, because they would do weird things to get a sound, but then he elevated to Tommy Vicari, who was doing everybody, from George Duke to everybody. Prince got to kick with him on the first album, and he said, "If you listen to me man, we could do something like this."

– Had you heard the songs intended for *For You* beforehand? Did you discuss which songs should go on the album and which to leave out, or was this solely Prince's decision? Had Prince many songs to choose from when making the album?

– "Crazy You" and "Baby" were a couple of the demos that they took out to LA, and I had heard it. I didn't believe it was Prince, because of the orchestration. It was like, "Where did you guys get the money to do that stuff, man?"

– Do you have any idea why some of the songs on the demo tape didn't make *For You*? Like "Machine" for example?

– It wasn't that good of a song. I think everything that was on that album was supposed to be. He kicked ass on that album. Prince and Owen had a little battle with the record company but I had nothing to do with that whole thing. Prince kept really quiet on how everything was, he would just say little things when I'd come over to his house. I'd stay for a little bit, and he'd play certain things that were going to be on the album. And I'd say "Really? Man, this is gonna be bad!"

– Prince played you a test pressing of the album when he was back from California. What do you remember from that?

– I was there the day he got home. Me and André, the whole Anderson family, and a couple of people that would later end up playing with André Cymone on his solo stuff. There were also a couple of musicians from around town down in the basement. Prince came in with it and we sat in André's living room with this little-ass stereo system they had, and put it on. We didn't know what an acetate was, and I said "Hey, man, what's that?" And he said, "It's the acetate of my album!" He was going "Don't say anything to anybody!" And then when it came on, everybody just looked at him. You know how the beginning [of *For You*] starts...

– In retrospect, do you think Prince was trying to make the album that he felt was expected of him, to prove himself?

– Definitely.

– Did Prince say anything about the financial aspects of the album? Apparently, it left him in debt to Warner Bros. because of the long recording process. Do you think this troubled him?

– Yeah. He didn't have any money, but he was a major recording star.

– Did you travel with Prince on the promo tour that followed after the release of the album? If so, where did you go and what kind of promotion did you do?

– No, but Pepé did, and he can definitely elaborate on that. The ones that he did here I got a chance to check out. Record stores and stuff, and talking to radio stations.

– Was it obvious that he was uncomfortable with meeting all the fans, journalists and record company people?

– Well, my own personal aspect of it is, after "I Wanna Be Your Lover," we were walking down the street, and I saw a bunch of our friends, and I could see people's open

mouths. I said, "Yeah, this is him right here, this is my cousin!" And he got really pissed at me, "Don't say anything!" So yeah, I think he was uncomfortable with people.

[Pepé Willie:] – When he and Owen broke up, it was like I was the guy who was there. I wasn't going to let him get screwed in the business, because I've seen that happen many times. I was around 25, 26 years old, and my uncle is one of The Imperials, so I've seen it so many times before, I didn't want that to happen. So I said, "I'll go with him to the North Carolina."

– Was it obvious that Prince was uncomfortable?

[Pepé Willie:] – No, he wasn't uncomfortable. As a matter of fact, he shocked me. When we arrived at the airport, we had the radio on, and they were going, "Prince's plane has just landed." Like it was his plane! "His plane has just landed, and he's on his way here right now! He will be here!" Then you hear all these kids screaming and stuff. "We're live at blah, blah, blah," I forget which station it was. We were going to the hotel first because we were tired, and we were laughing in the back of the limo going, "Man, we're going to the hotel. Wash up, put on a clean shirt!" So we finally got there, and what surprised me was the fact that, walking through all these kids and stuff, all these people were going, "Wow, he's so short!" And it was loud, and I know he heard it because I heard it. It made me go, "Ooh!" So I was thinking, "God!" But he just kept walking, like it didn't even faze him. But I know he heard it. He didn't cringe or anything. He didn't say anything, or do anything, and I thought that was really strong of him. I thought, "He can handle it!" But later on, after we did all that, and he was signing albums, we rushed out of there, because it got really tight.

– That's when the fans rushed the stage?

[Pepé Willie:] – Yeah, more and more fans started getting onstage. At first security was really nice, and then you see a couple of people infiltrated. You always find them. You look over there and say, "OK, as long as he's over there, everything's alright." And then you look again, and find somebody else over there. The next thing I know, this guy's standing right by me, and I'm going, "Where's he coming from?" Security said, "I've got your back, man, don't worry about it!" So I bent down to Prince and said, "Next time I lean over to you and whisper in your ear, just grab me by the arm, because we're getting out of here!" So he was signing, girls were coming up and he'd sign stuff, and then it was like nine, ten, twelve people on the stage, and I knew that any minute, we would have been surrounded, and have no way to get out of there. Who knows what was going to happen after that? So I bent down, I found security and lined them up in a gauntlet. I bent down to Prince, and the car was right outside, and I said, "Come on, man, let's go!" And I literally picked him up and carried him right out of there. It was like we had tunnel vision. We jumped into the limo and went back to the hotel.

That's the first time that I've seen any type of weakness in him whatsoever. He told me that he felt like a piece of meat. You could tell he was affected. One of

the guys from Cameo was with us, and he came up to our hotel room. His sister had lived in the same building as Prince's sister in New Jersey. Prince's sister lived, like, on the second floor, and this other guy's sister lived on the third floor. So just talking about that, was like, "Oh wow, small world." It kind of brought him back down to reality, because he was up there. All these screaming kids going, "I love you!" Signing albums, and girls going, "I love you!" and he's looking at me like, "Wow!" Then he got whisked out of there and going to his hotel room, and he's still up there! It's after a heavyweight fight, and you know the guy out, and everybody goes home and

goes to sleep, and you're still like this! All hyped up. So just a normal conversation started to bring him back to reality.

Getting a band

– The next step appears to have been to put together a band for Prince. André seemed to have been an automatic choice as bass player, were they still close? Was there any jealousy or bitterness when Prince got the huge deal and became a solo star, while André just became a sideman?

– It was really strange, it wasn't bitterness but André felt like Prince treated him less than what he was. Prince tried to make up for it by giving him money; he would peel him out hundreds, and give André a couple of hundred bucks on his birthday and stuff. We'd be leaving the house and stuff, and he would say, "Would you pick me up at the airport?" kind of reduced André to a musician kind of flunky thing, that's what André felt. It was the same, but it wasn't a jealousy, it was by no means because of jealousy.

– What can you tell us about Gayle Chapman and how she became a part of the band?

– One of my friends brought her to me, because he knew that I was in the mix. He brought her to me, and we hung out together every day. I finally heard Prince say, “I need a girl keyboard player, man! I’d do anything for a girl keyboard player that was really good, that could sing and play,” I said, “I got one! Let’s make a deal.” Gayle could do all that.

– And what about Dez Dickerson – was he found through an advertisement in a Minneapolis paper?

– It was just some audition. Dale’s Tyre Mart was where we used to rehearse and Lamont Cranston was another local band that was pretty well known. Prince rented the warehouse out, or Owen rented it out, and it was packed every time with different musicians. I remember every guitar player who came in that day. Dez was like the fourth guitar player and Prince took him right after he heard him. Prince and André have this thing they say – and they can quote me – they always look at each other and say, “When in doubt, solo!” But the person in the audition would think he was jamming, he didn’t know that Prince and André were making fun of him. They would just start soloing in the middle of the session, and they’d say, “He’s crap, man, get him out!”

– Why did Prince want a second guitarist?

– When we tried to get another guitar player in Grand Central, he frowned. I think he needed more room to do the songs from the album. He wanted to sound as live as the album did. He wanted it to be exactly like it. He couldn’t do it with just one guitar, because of all that guitar layering in there. He had more room to dance and be crazy.

– Apparently Prince checked out quite a lot of keyboard players. Can you remember some of the people that tried out for the band? Wasn’t Jimmy Jam one of them?

– I was at the warehouse every day. Do you remember The Pastors’ Shoestore? Robbie Pastor and those guys were in there every day, bringing different keyboard players. I can’t even think of all the names of the people who came. People from different bands who didn’t even know about Prince, they just knew he had an album out. They read the little ad in the paper, and they came. But the ones who stood out to me were Ricky Peterson and Matt.

– According to Steven Ivory’s book, you were initially the drummer in the band. Ivory writes that Prince told you that you could play if you found him a keyboard player. Can you expand on this?

– I asked him what he needed for his band and he said, “I want you to play the drums.” I said, “Are you sure? Because remember what happened with Grand Central.” He said, “No, we’ve been practicing this stuff.” I told him I had a keyboard player; I’d already been setting it up for him. But I bet he was thinking, “She’ll be nothing.” But then I brought by Gayle Chapman. You know, I wouldn’t have sold the farm if I didn’t think I was really going to do it. Gayle and I had been working out together specifically and this girl sounded like Nancy Williams. She came down singing that stuff and was not intimidated by Prince. She came down the stairs when I had it set up for them to meet. I brought her down the stairs, and Prince looked at her, and was like, “Who is this broad? She ain’t even worried about me!” He had instant respect for her.

– What do you know about her?

– I lived with her! So I knew her. She wasn’t my girlfriend, but we were that close. I didn’t have a place to stay at the time, because we were getting ready to go on tour, so I lived at her house.

– Didn’t Dale Alexander also audition as drummer?

[Pepé Willie:] – I was at that audition when Dale auditioned because I knew Dale. He played with my band before Bobby, so I knew that the cat was bad. Prince was saying, “I wish I could take him!” That’s what he said, but because he was a brother, you know, he wanted to have a mixed band. He wanted the drummer to be white.

[Chazz:] – Dale used to do things with my drumsticks that I’ve never seen done before. He gnawed the middle of them until his hands bled, but he was just so bad, I had to just sit there.

– Bobby Z Rivkin became the drummer. Why not Morris or you?

– I knew I had the job. Bobby used to watch me play and get frustrated. I started seeing Bobby around because he and Owen had this little collaborative thing set up. He was going to approach Prince to let Bobby have a job; he knew he would get him in there. But I already had it in my mind that me and Prince’s had a verbal agreement that I would be in the band. So I worked my butt off for him, too.

– What’s your opinion on Morris as a drummer?

– I think Morris is one of the baddest drummers. Besides myself, he’s bad! You want to know why I think he’s bad? Because this guy can copy anybody on the drums.

– How did you feel about not being a part of the band? Wasn’t there any talk of you being first in line if things didn’t work out with Bobby Z?

– Crushed! I’m still crushed. I’ve never been jealous of anybody, because my aspiration

of drummers are guys like Tony Williams and Billy Cobham. But when I knew that I could have had an opportunity to get to that level, just to hobnob with them guys. To me Bobby doesn’t feel like a drummer. It just blew my mind that I didn’t even get a chance to watch my cousin, to help him get where he wanted to go and make my connections at the same time.

[Pepé Willie:] – I kind of think that nobody really listened to Bobby as a drummer. You wanted the job, and a lot of other people wanted the job, and the brothers were going, “Why ain’t he picking one of us?” I really knew that he wanted a mixed band. That was already established.

– Was it obvious at that early point that he definitely wanted to be a crossover artist?

– Yeah! I didn’t understand it.

[Pepé Willie:] – You have to understand that when I talked to Prince, I talked to him. And he listened and he soaked everything up. I told him all about artists from Stevie Wonder to Diana Ross and the Supremes, the whole Motown Review. About Johnny Mathis, Chubby Checker and the Vibrations, The Ronettes, the whole bit. I told him about radio stations and markets and stuff, because that’s my thing and I know the business. I said, “Do you know that as a black artist, you have to work twice as hard? Because when we come out we have to go through KUXL, we have to go through WLIB, that’s a New York station, and these stations don’t pay! They don’t pay, they’re local. So you’re not going to make any money, even if they tell you here is the money! But when white groups come out, automatically, as soon as their record comes out, they’re making money! So as soon as the radio starts kicking their songs, they’re making money. Writers, publishers are making money. But for us, we’ve got to go through all this R&B shit, then we got to reach the top of that, just to get over into the just-bubbling-under in the pop market. Then, when we cross over into the pop market, it’s like they’ve never even heard of us! And everybody in the black community knows. So these are the barriers I was trying to break, or still am trying to break, in the music business. And I’ve known this for a long time. It’s been like this for a long time.

– Do you think other people influenced Prince in his decision?

– Yeah, I think there were influences there. I think that he knew what he wanted in order to cross over. That doesn’t mean he couldn’t have crossed over with an all-black band. It would have been harder, but it was hard for him anyway. I think Owen and the others told him not to deal with friends or family. I heard that conversation when I was in the basement one day. They didn’t know I was down there, they thought I had left. I listened to everything they said and then I confronted them about the job of drummer, because Prince said he didn’t want to tour with no nigger.

– Prince said that?

– Yeah! And I came upstairs and said, “Man, you gonna let Owen and them guys talk like this?” And he told me I didn’t understand. I heard Owen say, “Don’t take friends or family on the road, because all they want to do is take your money.” But that wasn’t where we’re at, man!

[Pepé Willie:] – See, Owen and these guys made him like that, because they didn’t know the business, they didn’t know. You see, I got respect from Prince because I knew. I’d tell him, “Man, fuck you!” and got respect. But Owen and these guys did his beckoning. Because he was a talent, and they were telling him how much of a talent he was going to be, and what they were going to do for him. If I did that for you, your heads would be huge. You’d be saying, “Why didn’t I fly first class every time?”

– We’ve read somewhere that Prince, André and Bobby Z once went to L.A. to find more musicians.

– I remember that. That was an insult to me, because I was going, “Why are you looking for other cats?” when I knew that Ricky Peterson wanted the job with Prince.

– Did Warner Bros. try to convince Prince to hire L.A. musicians?

– I don’t know. All I can say is, he already had his mind made up about how he was going to control everything, and he couldn’t have done that with LA musician session guys. He had to have people that he knew something about.

– Was the main reason for assembling a band for live work, or did you set out to create a “permanent” backing group that could work with Prince on recording?

– This is my opinion, and I think we all thought it. When I brought Gayle in, we thought that it was going to be something of a band. But after I got in I saw that it was going to be a band supporting Prince’s whole album and records! I was surprised when the Revolution appeared as a separate thing, because I thought that I’d seen the game right there.

– Was Warner Bros. pushing for Prince to get a band and go on the road?

– I think he wanted to go on tour. It seemed like the thing to do.

– Where were the auditions held?

– Dale’s Tyre Mart, in the warehouse. But we ended up at Pepé’s house because all of the equipment got stolen out of the warehouse. The new drum set went there. That’s when I got into an argument with Prince about my drums.

[Pepé Willie:] – Rockie Robbins came through me. He was another person who came through me, The Pepé Music Consultation Services. Because I knew the business. So he came to me and said, “What do I have to do?”

– **Sue Ann Carwell, Cynthia Johnson and Rockie Robbins auditioned for the band. Aren't they primarily singers?**

– There was an idea at that time of what the first early assembling of the band after the album was going to be. Sue Ann was going to play percussion and sing, like a Sheila E. thing, because she had that great voice. But her lifestyle clashed with the way Prince thought he was going to run his business. She always had that bottle of Johnny Walker.

– **Did Ricky Peterson rehearse with the band?**

– I don't even know. Prince could have been doing secret stuff, because that warehouse was open 24 hours a day sometimes, and I didn't always stay. I had to go home sometimes and get some rest. So you don't know who was in there.

[Pepé Willie:] – Ricky knew music and he knew how to write. His whole family knows music, you know what I mean? That's why he got Matt later, because Matt taught him a lot of stuff.

[Chazz:] – Yeah, Prince definitely learned from Matt. And Dez, I think Dez schooled him in certain things. When they did “Why You Wanna Treat Me So Bad?” Dez played it like it was nothing, because he was a rocker. He played those scales; he and Prince did it in unison together, and in different harmonies.

– **Can you describe the band members' personalities: Gayle Chapman, Bobby Z, Matt Fink, Dez Dickerson, and André Cymone.**

– They seemed like really nice people. I especially liked Matt, and I liked Dez. Dez was really nice.

– **Was Matt Fink a big influence on Prince at this point?**

– I think they made him feel comfortable, because they were nice, easy-going people. There were no nuts in the band. Nobody had complicated personalities. Pretty much everybody did what they were told, and helped him. They all helped him, everybody, Owen too. They gave him what he needed, all the guys fed him.

– **Was the reason they stopped rehearsing at Dale's Tyre Mart because their instruments got stolen?**

– Yes, that was the part where I got out of the band actually. The day before the place got ripped off, an unknown guitarist that plays with another famous guy walked into the session taking pictures of everything. Prince didn't like it, but I was going, “Yeah, get a picture of me by my drums.” The next day a girl called us up and said, “Did you guys go on tour already?” I said, “Why?” And she said, “Because none of your stuff's in the warehouse, and I just assumed you were gone. I saw a yellow van pull up and take all your stuff, I approached the guy, and he said you were getting ready to go on tour.” So I said, “Man, you guys aren't going to believe what I'm going to tell you!” And I told them what happened, and we rushed down there.

– **How would you describe Prince's relationship with the band? Was it an employer-employee situation, with Prince being in charge of all creative decisions? Did he have the weight and authority to command respect?**

[Pepé Willie:] – They got along fine, they got along as friends. At that time Prince was just beginning his manipulation, because he had all these people around him. He was very humble, but he knew how to get what he needed out of each band member. It was all because of conversations that we had earlier, when I had told him, “Your band is going to protect you out on the road. These are your friends, so you have to treat them right. If you treat them right, say you're out in Louisiana somewhere, and some woman falls in love with you because she's heard your music, and she's running up to you, giving you her drawers and garters and shit...” I've seen it happen, that's why I could tell him that, “...and her husband's running up behind her ready to kick your butt. Now, if you've treated your band members like shit, they won't do a damn thing!” These are the things that I taught Prince, and talked to him about seriously. I told him, “This other music playing and all that... that's the easy part.” You have to look at my background when I told him this. I knew bands when they were hotter than a firecracker in one day, then the next they were broke. So I told them about that, I said, “You don't want to fall into these holes.”

New management

– **Was there a hiatus in rehearsals when Owen Husney and Prince were breaking**

away from each other?

[Pepé Willie:] – Yeah, because Prince had to do his promo thing. That was the time we went to North Carolina. He needed management and I was going back and forth between Prince and Owen delivering messages. I called a friend of mine, Don Taylor, who was manager of Bob Marley and the Wailers. He was the biggest guy that I knew personally. I knew him before he even had a job in the music business and I knew he would help us out. Whether Prince signed with him or not, he would help us out because Prince would still know the ropes of how to get proper management. This is what I was trying to teach him. I said, “Look man, I'm not telling you to sign with Don or anything, but at least you'll know what kind of treatment you're supposed to get while you're looking.” Don flew us to Miami and put us in hotel rooms and brought us to his house, we had dinner and talked and everything like that. Don took care of Prince, but then he couldn't deal with him anymore because he had Bob Marley and

he didn't care about Prince anymore.

– **What do you feel were the main reasons for Prince and Owen's split? Do you agree with Dez Dickerson who said in a book, “Owen, like a lot of managers, was more geared for delegating, or being the overseer? Prince wanted someone who was there to pretty much cater to whatever whim he had.”**

– I went to Owen's office to ask him what I should do about getting my drums back. He told me he was suing Prince and, “If I were you, I'd sue him, too.” I was flabbergasted, because I was going, “How can I sue Prince?” He said, “You shouldn't care about that, this is business.” He said, “That's the only way you're going to get your money, because I'm going to get mine.” So he didn't give a rea-

son why he was splitting. I just said, “I can't sue my own cousin!”

– **It has been suggested that Gayle Chapman encouraged Prince to think he had a “divine right to special attention.” She kept telling him that he had been blessed by God, which Prince ate up because it allowed him to indulge himself. Do you agree?**

– We were all pretty spiritually sound. Prince was too. Everybody in the band was really just so nice and so down-to-earth, and Gayle made everybody feel comfortable. She knew how to do that. He may have exploited it.

– **Apparently, Prince bought back his management contract from Owen (American Artists Inc). Do you know how he got the money to do that?**

– Fifty thousand!

– **Do you think Warner Bros. was behind him on this?**

– In my opinion, I think that they were more on Prince's side. There was no doubt about it. Because that was their guy then, they could easily get another manager.

– **Prince eventually hooked up with Cavallo and Ruffalo. Was Warner Bros. instrumental in getting him this management?**

– Earth, Wind & Fire had them first. Somewhere down the line, I don't know when, they sent two guys out. That's when “I Wanna Be Your Lover” was out. It was his first hit. I would see them shopping, but he was getting further and further away from hanging out. André was still in the band, and we stayed in touch, and I'd see Prince with them.

– **Do you know how Prince hooked up with Steve Fargnoli? Wasn't he just an employee of Cavallo & Ruffalo at the time?**

– They sent their boys out, and he came from behind that. They sent him and gave him anything he wanted, to loosen up Prince. That was the game plan. I used to hear Fargnoli and people, Earth, Wind & Fire's people, who they brought in to work with Prince during *Dirty Mind*, *Controversy*, 1999, *Purple Rain*. I used to meet them and they would say, “Prince's cousin is right down here.” They'd say, “Oh really, well let me go see him.” Then they'd come and talk to me, and I'd hear all this crazy stuff, about what they were doing to my cousin behind his back. That was Fargnoli and those guys, man.

– **What did you think about Fargnoli? Do you agree that he was very important for Prince?**

– No doubt. They made a trade. He said, “Whatever you need, I'll go fight for you.” An artist has to have that; he definitely suited Prince in that manner. But I used to hear him drunk, during *Purple Rain*, in the bars, and they probably didn't think people were hearing it, but they were really cussing at Prince. They didn't really like him. Not very many people did during that *Rain* period. Not the management part, they were always mad at him.

Prince live and the second album

– We understand *Pepé* and you did a lot of work in preparation for Prince's solo live debut at the Capri Theatre in January 1979. What can you tell us about that?

– We worked our asses off, man. We had shirts that said, "Have you ever heard of Prince?" on them, and we walked around with those on for a week. People would walk up to me and say, "What does that mean?" He did a thing in *Billboard* magazine, a big ad that said, "Have you ever heard of Prince?" and that was it. So we were doing little things like that, calling the station and making them play the record more, and telling them about the Capri Theatre, that we were going to do the concert there. Basically, everybody we knew since we were in Grand Central, and then some, came to the concert. *Pepé* and the guys did the fliers up. We did everything, down to shining his boots and getting his clothes ready, getting cords and guitars, sound check, everything.

– Is it correct that there was a second concert for Warner big shots? And is it true that there was also a third concert?

– There were only two [concerts]. That's when Minneapolis was just going, "What the heck is happening here?" These guys were coming in limos to see Prince! Everybody was amazed.

– What was your impression of Prince's Capri Theatre performances?

– The only thing I liked about it was the way they were able to make up for mistakes that they made that only musicians that have worked with them could figure out. But the audience was totally taken aback. They were like "Oh, wow, these guys are, like, weird!" But they were really good. They used stuff they had learned way, way back. But it didn't fool Warners, they knew what they wanted to see, and what would make it on tour, and they told him he didn't make it.

– Did Prince play mostly songs from *For You*? Or was there any new material or covers?

– "I Am You," I bet you nobody remembers that but me, because I rode home with him that night. I was sitting in the car and I said, "Man, you gotta do that song!" And he said, "Really? You like that?" And I said, "That's the baddest song you've ever done." That was the only one played, it was the last song.

– Is it correct that the Warner execs that attended didn't think Prince was ready to undertake a full-scale tour? Was Prince very disappointed?

– They didn't think he was ready. He looked like he was going to cry when I rode home with him. He wouldn't talk. I kept trying to talk to him, even though I was hurting and mad too. I was hurt, I really was, but I didn't take the opportunity to jump on him and go, "See, I told you!" I just sat there and we talked. He said, "Man, that was shit!" And I was going, "No, it wasn't. You guys really sounded good, you just need a little bit more time to grow together, and it will be happening." But he didn't believe me. He just thought it was shit.

– Prince has said that the second album, *Prince*, was a "piece of cake" to make, compared to *For You* because he made demos in preparation. Were you involved in anything?

– I watched Prince and André doing the work for it. I heard "Bambi" and "Still Waiting." I heard all that stuff, it was old. But of course he brought it up to date. "Head" was going to be on it, but it just didn't make it, because he ended up doing "Why You Wanna Treat Me So Bad?" That ended up being the single, but he wanted "Sexy Dancer" after "I Wanna Be Your Lover" because it was such a hot one. But I think they did "Still Waiting," they were arguing over that.

What Prince really hated was that the record company had to OK some of the stuff. That really frustrated him. He just handed them [Warner Bros.] the album and said, "This stuff's cake." And they ate it, and they said, "Well, 'I Wanna Be Your Lover,' definitely." It showed everybody that he could write a pop hit anytime he wanted to.

– You mentioned that "Head" dated back a few years. Was this something you had been jamming on in Grand Central? How old do you think the song is? Did it have lyrics back then or did Prince only jam on the funky lick of the tune?

– "Head" was actually right after the first album. He was practicing for his tour coming up. I was considered to be in the group for *For You* and we were probably rehearsing "Head" and I didn't even know, it was just instrumental.

– When did you first hear "Bambi"? You said Prince played it in the basement – where and when was this? Did it have lyrics back then or was Prince only playing the guitar riff?

– Right when the first album was out, that was another guitar riff thing that we would just rock out on. We would just jam on it. It didn't have lyrics at that time, it was just a

slide of rock chords.

– Can you recall other tunes that you heard (with or without lyrics) years before they appeared on record? Can you date them approximately?

– There were songs that didn't appear on record, like "Rocking Chair" and stuff like that, which he did on an acoustic guitar. "Love Of Mine," I know all the lyrics, I actually listened to him so much I was able to do them exactly. That was like 1977. He wrote a song called "Virgin Queen" that was really very weird. "We Would Like To See You Again," "Girl, I'm Leaving L.A.," these were in '78. He was just playing me all kinds of stuff, and then he made me a copy. It was just acoustic and him singing.

– What's your opinion on the second album? How do you compare it to *For You*?

– I liked *For You* way better. I thought that some of the stuff he did on there will never be done again. Vocally it was just unreal. Musically, for one guy to sit up and do all that stuff, it was unreal! I mean, I know Todd Rundgren plays all the instruments, and there's

a couple of others artists that I admire that do it, but the way that Prince did it, it was just amazing. The way he did the first opening, I just couldn't believe it! It was just so bad! I know he copied from Joni Mitchell, that voice layering, because we'd all heard that before, but I thought the way he did it was gorgeous. But *Prince* let me know where he was going to go, what his angle was. It was a cleaner album, but I liked the first one better. And *Dirty Mind* I love the best. That and 1999.

– Bobby Z and André are referred to as "heaven-sent helpers" on the album. Do

you know what they did?

– Bobby was doing errands and stuff; Prince did all the drum work. That's why, in a way, I'm kind of glad. I would have got stifled. I think Bobby got stifled playing with Prince. André did play bass stuff on there. Oh yeah! "Why You Wanna Treat Me So Bad?" Some of the changes, especially at the end, you can hear a lot of Dre's bass work.

– Prince's first tour started in November 1979 at the Roxy in L.A. Did you see any shows on the tour? He played the Orpheum Theatre in Minneapolis in February 1980 (the first time he played "Head"). Did you see any development in his stage show? Were you still involved with Prince at this point?

– His own mom didn't have a ticket! Somebody said, "Man, let her in!" It [his stage show] was giant! I was shocked. He had better equipment. We didn't see each other that much, so it seemed bigger to me, maybe because I wasn't around to see how it was all going. But I was close enough to André to know how it would be. They had so much stuff, I thought, "Wow, these guys are getting ready to go and be with the Stones, man!"

– How often would you see Prince in those days?

– We saw each other a lot. He always came to André's, as long as André was in that band, and he didn't get out of it until the end of *Dirty Mind*. He went to Europe with him. He used to come over to Bernadette's often, one time he came over with 1999 on just one blank tape. He knocked on the door, we all came downstairs, and he said, "Put this in." We put it in, and he left. He'd do things like that. We always knew what was going on.

– What was your impression of *Dirty Mind* when it came out? Were you surprised at the lyrics and raw, unpolished sound? Or did you see it as a logical evolution?

– To me it was polished, because there were other artists doing that. That was the punk era, post-punk, so I'd already heard that movement. But I think a lot of black people who had been used to "I Wanna Be Your Lover" were shocked! They went, "Your cousin, he's a faggot! He's crazy!" I said, "Man, you don't even know what he is!" That was some real crazy times. But that's what he wanted too! He wanted to get that effect, "Man, you don't know what I am!"

– Why did André Cymone and Prince fall out in 1981? It has been stated that André was upset over The Time project. Had their relationship deteriorated for some time?

– Because Prince was treating him like a dog. [About the Time project:] That's just one of the millions of reasons. Demo tapes being accidentally erased of André's. See, Prince learned from somebody, and I won't mention their name, that you put this carrot out here, and the closer you get to the carrot, you keep moving it. That's what he did with André constantly. André would say, "I want to get my own recording stuff!" And Prince would say, "You can always record at my house." So Prince would have André out at the house recording all the time. But when Prince and the guys finally did break up, Prince had André's demos, the ones he could use for approaching a record company.

He wanted to do his own thing. Prince would tell André to meet him different places, and he would fake André out, and say, "Oh, man, I forgot." And then finally one day André's brother and André rolled up on Prince when they saw him out, and they said, "Man, we need them demos, and we need them right now." Prince said, "I hate to tell you guys, I accidentally erased them."

– **Was Prince stealing his ideas?**

– Oh man! I had other band members say it to me.

– **Did he steal the "Uptown" bass line?**

– I would say yes. André was the bass player. It was an open [feud]. It went downhill to the point where they weren't talking on tour, and Prince told the band not to talk to him. André would contact me and Terry Jackson, a former Grand Central alumnus, all the time because we all hung out with André. Prince got so far we didn't know what the heck he was trying to do, and we were hoping André wouldn't get like that, because Prince had him working constantly. André would call and tell us how Prince had him put out of the limo, and how he would take off and leave him a plane ticket. André would say, "But I left my cassette back at the hotel" and Prince would say, "Well, you can't go get it, man." And André would say, "Well, I'm going to get it." And Prince would say, "If you do, I'm leaving you." And André would go to the airport and the ticket would be there, but the band would already have gone ahead. I mean, little things like that.

– **Did you talk with André about the situation with The Time? What do you think were Prince's reasons for forming The Time and getting them a recording contract? It has been assumed that it was, at least partly, a "business favour" to Morris Day, who apparently let Prince use his "Partyup" on *Dirty Mind*. What are your thoughts on this?**

– That's exactly it. And my opinion was that The Time wasn't really supposed to make it. The Time were going to be a band like Vanity 6, one that he could be the ghostwriter behind, which George Clinton did. He was copying George Clinton and James Brown. Little spin-off things. But this way he could get all the money, because they were supporting acts that he started.

– **Had André and Prince patched their friendship up when Prince recorded "The Dance Electric" for André in 1984?**

– I know the whole situation behind that, because I asked his mom. Prince went on MTV saying, "You better come and get this hit" to André, but as André had his own solo career at the time, we were all close to him now. The record company were about to drop him off the label, and they said, "If you don't get a bona fide producer" – meaning Skipper, Prince – "We're going to drop you." So André's mom called up Prince and said it, because André wouldn't do it. She said, "Man, you gotta help my son out." And Prince said, "OK, I'll give him the song." At that same time The Family were just coming out. I heard The Family demos before anybody got to, because Duane brought them to me. And I said, "Oh, is this what Prince gave him?" Because The Family stuff was hotter to me. Well anyway, it was a favour to André's mom. And André didn't play any tracks on it, Prince sent him the song. I asked André, "Did you do any of the guitar work, because it doesn't sound like you?" He said, "No, your cousin just sent me the tape, I dubbed over his voice." They dropped out Prince's voice, and André just sang the lines.

– **Do you feel André was as musically talented as Prince, but perhaps didn't have the same drive and ambition?**

– Same drive and ambition, just as talented, maybe even more, and Prince told me that himself. The only person I ever heard him give a compliment like that to.

– **Did you talk with Morris about why he left The Time and why they fell apart? What would you say were the main reasons for the break-up of The Time?**

– I would say, in my opinion, from what I've learned from other people and what I've heard with my own ear, The Time was whipping Prince's butt on tour. There was animosity there. Plus, Prince wasn't giving Morris his props because he started getting hotter than Prince. [During the *Purple Rain* era] I walked in the door and Morris came up and hugged me. All that stuff from Grand Central, that was under the bridge between us, because he didn't want it to be like that, he had learned politics in music then. So he was hugging me and he said, "Man, I'm so glad you're around." And I said, "What's up with Prince?" And he said, "Man, he won't give me my publishing."

Prince put The Time's publishing in Morris' daughter's name, Tionna Music. That's really Prince's publishing. But he told Morris, "What's your daughter's name?" And Morris' first daughter's name is Tionna, so Prince took it and made Morris think that he was putting the publishing under Morris. Oh, he was mad! They got in an argument on the plane one time, about the gold record for *The Time*. Prince said, "You know who should have the platinum records we're going to go get." And Morris said, "Why are you jocking me, man? Haven't I paid you back enough by now? How long am I going to owe you?" Little things like that.

– **What have you been doing since the '80s?**

– I just got my own deal with A&M Records. John McClain was signing all the Minneapolis artists that Prince had either ditched or did something to and he heard about me. I sent one of my songs to Steven Ivory who did the book, we made a deal that if I do the book for him, and I wouldn't take any money if he could walk me in to a major record company. And he kept his word. I walked in to John McClain and sat down and he heard my demo and he said, "Man, I don't know why Prince didn't take you, but I can tell why he didn't. We're gonna sign you to a nice deal." So while they were negotiating all the stuff I came back to Minneapolis and I'm a celebrity. I got the *Billboard* article on me, because Nelsen George wrote a piece on me. So I was hot for a minute! The album was going to come out and I had all the songs prepared. But my managers started to act like they knew a little bit more than me about the situation, and we got into a big old fight. The whole project fell apart, so A&M were calling me, trying to find out where I was. I was living with my sister at the time, and I was in the process of getting a house but that fell through too. I had to leave their house, and I had lost track of John McClain. Since then they've changed personnel. It was looking like I was going to have my success, finally, but that whole thing didn't work out. So I continued to learn how to play more instruments and do things, and do the lead and background vocals, and I've got some really nice stuff now.

– **Do you play in any bands now?**

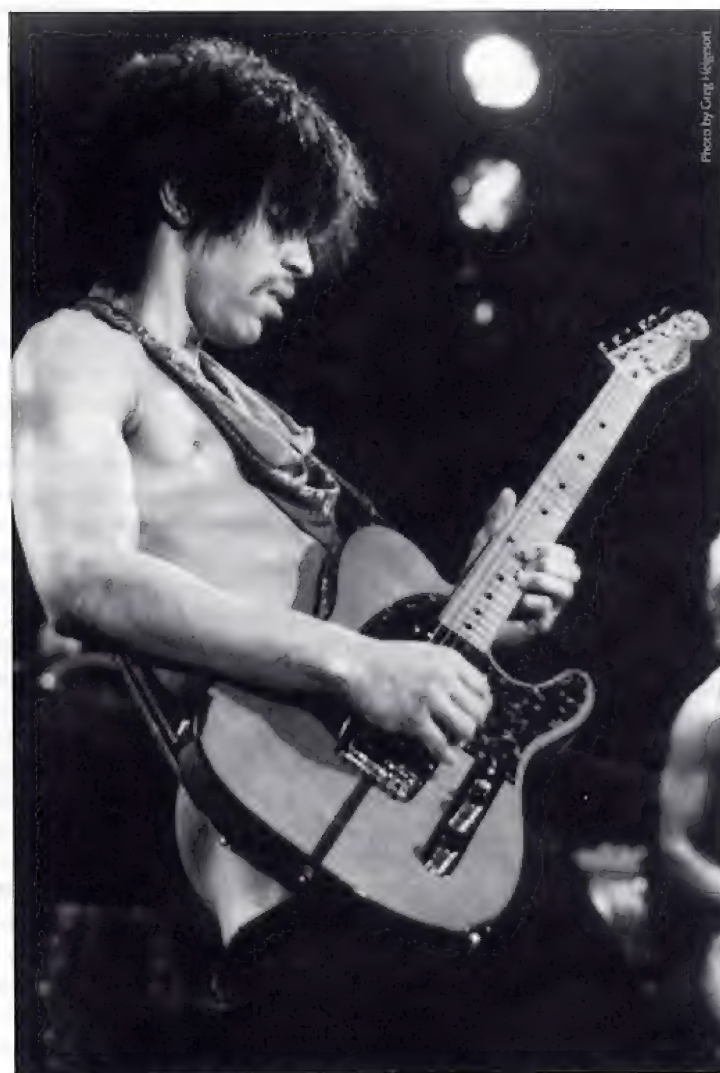
– Oh, no. I refuse to get into the band thing unless it's legit, because I knew from the old school what that's all about. But as far as getting a deal, I've got demos and stuff for that now.

– **Do you and Pepé work together anymore?**

– We do some stuff together. He's got some demos on me. He's holding them on me so that if I ever make it...

Interview conducted by Harold Lewis and Tony Melodia.

Note: We have been unable to verify some of the song titles (cover versions) mentioned by Chazz. Some of the titles may be slightly different.



Live at Ritz, 21 March 1981.

Can U Picture This?

This article by Stephen Jared examines parallels between Prince and the most famous artist of all time, Picasso. He has discovered several uncanny similarities between the two.

ONE NIGHT IN THE LATE '80S, I found myself shaking hands with Prince. Mentioning this to people always prompted the same question. My reply became standard, "Yeah. He's short." I would always defend him though by adding, "But his presence is so dynamic that you hardly notice. He seems larger than life." I found out some years later that one of the numerous women in Picasso's life said the same thing about him. I thought, "Hmm... both artists are known by a single name beginning with the letter 'P'. And both artists are short."

More years have passed and now I've decided to pull this thought out of the idiot drawer. In 2002, the parallels between the pop star from Minneapolis and the bullfight-loving cubist Spaniard have become worthy of consideration.

Sex

From the beginning of their careers, Prince and Picasso unleashed a sexual appetite in their work, exhibiting an unprecedented lack of inhibition. They presented sex with courage and expressed sex with brilliance. Too artful to be shocking one day, boring the next, with works such as "The Kiss" (1925), the various "Reclining Nudes" from 1932 and so many etchings from the '30s displaying nude women and horny bulls, Picasso captured the feeling of sex as no other painter before him or after. Who, but Prince, would be the musical equivalent?

Even forgetting the lyrics, the act of sexual play can be heard in the music Prince composed for songs such as "International Lover," "Do Me, Baby," "Head," "Shhh" and "Tell Me How U Wanna B Done." Both of these artists graphically articulate the rush of a lust-filled moment in their respective mediums better than any of their contemporaries.

In 1925, Picasso made a sculpture of a head where the eyes and nose are shaped like a penis. A couple inches below this shape are two protruding lips around a straight slit representing a mouth. But it looks more like a vagina. Picasso called this work, "Head." His "Still Life With Pitcher And Apples" from 1919 looks like a pitcher and apples but strongly suggests a voluptuous woman. Phallic symbols are spread throughout his flowers-in-a-vase painting called "Large Still Life On A Pedestal Table" from 1931.

Also from the early '30s, Picasso painted a portrait of his lover napping in a chair ("The Dream"). Part of the design that makes up her face is also an erect penis. Her hands rest in her lap, almost clasped together. The darkly painted lines that separate her fingers suggest pubic hair. Picasso gave her twelve fingers so he would have more dark lines to draw, accentuating further the dual image of vagina and hands.

Double entendre surfaces throughout Prince's work in song ti-

tles like, "Hide The Bone," "We Can Funk" and "Violet The Organ Grinder." Prince also used the piston-in-a-flower-but-looks-like-a-penis image for the cover art on his album *Lovesexy*. The piston curves upward from his reclining nude body.

Muses

Any artist who has been around long enough to become part of the cultural landscape has lost some of their shock value. Therefore, it's easy to forget how unique Prince is to the rest of modern music. I was reminded of this myself when thinking through the various strands of Prince's work in relation to Picasso. I wanted to be wary of making comparisons between things that are normal.

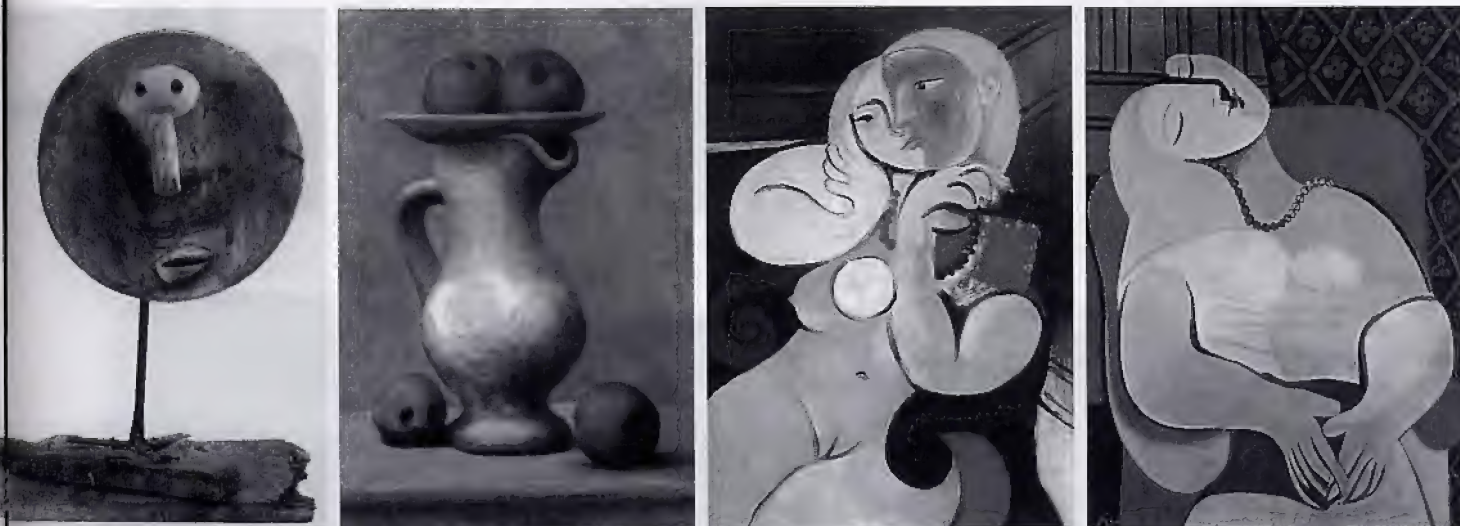
But there's very little that's normal about Prince. For example, in 1987, starting with a woman named Cat, Prince's stage show has included a female dancer. Cat was followed by a succession of women who have been hired to play the same role. This addition to the music has served as more than mere decoration. She has acted out the role of his muse. Her interaction with Prince in relation to the music he's performing serves as a theatrical version of a subject that's been a staple of the fine arts for centuries. The subject of The Artist and His Model has been explored by many but none have been as repetitive with it as Picasso. In fact, Picasso returned to this subject more than any other in his long career.

Both of these artists used the dove as a symbol for peace in some very famous works. Both of them have made a subject out of prostitutes as well. Picasso painted a number of whores in brothels ("Les Femmes d'Alger" and "Olympia") early in his career and returned to it later in life with a series of drawings. Prince seemed to step into a brothel, musically speaking, with the *Black Album*. There are references to paying for sex in "Cindy C" and then more obviously in the closing song, "Rock Hard In A Funky Place," where he begins, "Does anyone know you're here? This house of ill-repute..."

Diversity

Step into a time machine and imagine being an enthusiastic fan of painting during the first half of the 20th Century. It would be thrilling to anxiously await a viewing of Picasso's latest imaginings. Retrospectives show an artist rooted in traditional subject matter but with absolutely no loyalty to any specific category of painting. A patron unaware of Picasso's legacy would believe the rooms were filled with works by a number of different artists instead of one.

This applies to Prince's music as well. With the exception of his now very familiar voice, a casual listener could believe that a collection of Prince's work was actually the work of numerous artists. The well-known rock anthem "Purple Rain" juxtaposed with the hiccup-



pop-tripped-out sounds of "Alphabet St." reveals nothing similar. Then play the spiritually driven, folk-sounding "The Holy River" next to the more recent, easy-listening, jazzy instrumental, "Gamillah." And don't forget he has an orchestral album too called *Kamasutra*. And Hendrix-styled guitar thrashings.

From James Brown funk to Joni Mitchell melodies to quiet, cocktail-hour piano pieces, Prince has covered a diverse history of music as well as stretched the boundaries of music's possibilities. His newest CD, *The Rainbow Children* is extremely eclectic but surprisingly it doesn't sound eclectic at all. Prince weaves so successfully a variety of styles that every piece of music sounds specifically written for this record.

Personal

On the personal side, there are also comparisons to be made between the painter and musician. Both have been described as controlling of others, competitive and, at times, playful and funny (Miles Davis once compared Prince to Charlie Chaplin).

Both artists share a history of relationships with wives and/or girlfriends that never lasted beyond a few short years. These relationships provided them with an exhilarating source of inspiration and dominated their subject matter.

Both artists also reveal a greater need to express how a certain woman has affected them rather than anything specific about that certain woman. For example, *Emancipation* contains a number of songs that reveal how Prince felt about his then wife, Mayte. However, nowhere in the lyrics do we discover anything about Mayte as a person. Picasso, as well, wasn't interested in painting a portrait of someone for the sake of capturing the essence of that someone (Gertrude Stein's portrait may be the exception). Instead, he'd paint his view of them as a sexual being, as a mother, etc.

Perhaps if an analyst could pick their brains, the most interesting shared personal history to explore would be that both of them had fathers who were unsuccessful artists. Picasso's father was a painter who was never able to build a career out of his talent. Prince's father was a musician with a career that went nowhere as well. The competitive and playful qualities are easily spotted in their work. However, there is little to learn from examining the extensively varied work of each what they felt about their fathers.

Frustrations

Prince's frustration with his record company for minimizing the amount of material they would allow him to release caused a huge, very public battle. Picasso was disdainful of his dealers as well. But this is a commonly shared problem among artists, especially when

they see their work handled like a mere product.

In the early part of 2001, Prince triumphed in overcoming this long-standing limitation on the enormous quantity of his work. Free from any record contract, he started releasing music through his web-site. Members of the NPG Music Club began downloading new music by Prince every month. Judging from the first twelve months he will be releasing about three to four CDs worth of new music every year. This will easily make Prince the most prolific musician of our time. He already may have been, given his yearly releases and, at times, multi-CD sets like *Crystal Ball* and *Emancipation*.

In the fine arts, nobody was more prolific than Picasso. Biographical author, Ingo F. Walther, said an approximate count of Picasso's enormous output would be somewhere over 30,000 works of art, far more than any artist in the history of fine art.

Prince and Picasso share so much, from being virtually untouched by trends, to creating their most known work in their mid-to-late twenties (*Purple Rain* and "Les Femmes d'Alger," respectively), to a near obsession with producing as much work as possible.

Innovation

They share a seemingly magical ability to be innovative, not just once but over and over. So much in 20th Century art began with Picasso, from Cubism at the start of the century to the acceptance of appropriation in the last half. He was the first to fully offer multiple views on a two-dimensional plane so that the effect is more an experience of the subject rather than a distant, single view of it. In other words, a woman's profile is also painted into her face-forward self-portrait.

Prince has always written innovative music ("Computer Blue," "Sign O' The Times," "Superfunkycalifragisexy," etc.). Over the last couple of years he seems to be more experimental with his melodies. He pushes them to follow the meaning of his lyrics, sending the music in a number of different directions before the song comes to a close. Listen, for example, to the "...I will surrender" line from the song, "The Greatest Romance Ever Sold," or the line, "...even in her anger," from the recent "Supercute," or the line, "...besides, you know it takes a while for me to do my hair," from "Mellow." This adds a complexity and spontaneity to his music that hybridizes it with opera or musical theatre.

Judging from what exists of Prince and Picasso's career symmetry, can we predict where Prince's music will go from here? No, of course not. Prince will lead his listeners into a new world of music that is now unimaginable, just as Picasso did with his paintings.

Examples of Picasso's art:
"Head" (1931), "Still Life with Pitcher and Apples" (1919), "Nude in a Red Armchair" (1932), and "The Dream" (1932).

Pictures courtesy of Stephen Jared.

By STEPHEN JARED.

The Work



We have covered all NPGMC releases in previous issues, listing individual audio and video tracks as well as the tracks that have been released as part of the "Ahdio Shows." The two last editions were released after *UPTOWN's* issues #51 and #52 were published. This update completes our survey of the first year's NPGMC releases.

Pt. 2



Edition #11

Release dates: 15 December 2001 (audio tracks and Ahdio Show); 19 December 2001 (video tracks).




Audio tracks

Title	Artist	Comments
"Gamilah"	Prince	
"High"	Prince	
"Silicon"	Prince	

Video tracks

Title	Artist	Comments
"Dolphin"		Promo clip.
"Gett Off"	Prince	Live: Ruby Skye, San Francisco, 3 December 2000.
"Poor Goo"		<i>The Undertaker</i> video.



Ahdio Show #10 (total duration: 56:39 minutes)

Track no.	Title	Artist	Comments
1	"New Power Soul"	The NPG	From <i>Exodus</i> .
2	"Face Down"		Possibly "Money Mix" version.
3	"18 And Over"		
4	"My Medallion"	Prince	
5	"Groove On"	Graham Central Station	
6	"Mad Sex"	The NPG	
7	"Gett Off"	Prince	Possibly "Remix" version.
8	"I Rock, Therefore I Am"		
9	"Partyup"	Prince	
10	"Controversy"	Prince	
11	"Peace"	The NPG	


Edition #12

Release dates: 17 January 2002 (audio tracks and Ahdio Show), 30 January 2002 (video tracks).










Audio tracks

Title	Artist	Comments
"A Case Of U"	Prince	From <i>One Nite Alone...</i>
"Breathe"		From <i>Madrid 2 Chicago</i> .
"Here On Earth"	Prince	From <i>One Nite Alone...</i>
"Madrid 2 Chicago"		From <i>Madrid 2 Chicago</i> .
"One Nite Alone..."	Prince	From <i>One Nite Alone...</i>
"U're Gonna C Me"	Prince	From <i>One Nite Alone...</i>

Video tracks

Title	Artist	Comments
"Anotherloverholenyohead"	Prince	Live: Cobo Arena, Detroit, 7 June 1986.
"Face Down"		<i>The Chris Rock Show</i> , 7 February 1997.
<i>Prince: Musical Portrait</i>	Prince	The TV film (first broadcast 27 September 1989).

Ahdio Show #11

Track no.	Title	Artist	Comments
1	"P. Control"		
2	"The Human Body"		
3	"Hot Wit U"		Remix.
4	"New World"		
5	"Partyman"	Prince	
6	"Raspberry Beret"	Prince	
7	"High"	Prince	
8	"Undisputed"		"The Moneyapolis Mix"
9	"Prettyman"		
10	"The Work - Pt. 1"	Prince	
11	"The Question Of U"		Live: rehearsal 1999 or 2000.
12	"Groove On"/"The Undertaker"		Live: rehearsal 1999 or 2000. Instrumental jam.
13	"Whole Lotta Shakin' Goin' On"/"Courtin' Time"		Live: rehearsal 1999 or 2000.



In a series of articles we will update and revise information in *UPTOWN's* book *TURN IT UP 2.0*. New audio and video recordings emerge all the time and we will attempt to keep track of everything that has been circulated since the release of *TURN IT UP 2.0* in June 2001.

TURN IT UP

A Beautiful Night (1)

Concerts On Audio Tape

(A) TOURS

1981-82 *CONTROVERSY TOUR*

3 Mar Orpheum Theater, Boston (85 mins/VG+)*

1982-83 *1999 TOUR*

17 Dec Pine Bluff's Convention Center Arena, Little Rock (35 mins/EX and 25 mins/VG)*

2 Apr Convention Center, Fresno (60 mins/EX)*

1984-85 *PURPLE RAIN TOUR*

26 Mar Civic Center, Hartford (130 mins/VG)*

24 Feb Forum, Los Angeles (115 mins/VG)

The previously listed tape of Capitol Center, Largo, November 1984, is actually a poor-quality recording of Dome. Tacoma, 14 February 1985 (which already exists in a longer and better-quality recording). Thus, there is no currently circulating recording of Capitol Center, Largo, November 1984.

1986 "Hit & Run" *CONCERTS AND PARADE TOUR*

23 May Warfield Theater, San Francisco (5 mins/EX and 145 mins/VG+)*¹

May/June unknown date/venue (15 mins/EX)¹

¹ A portion of "America" from this show was made available from the NPG Music Club in April 2001.

² Three songs ("Automatic", "DMSR", and "The Dance Electric") from this unknown show were made available from the NPG Music Club in August 2001.

1987 *SIGN O' THE TIMES TOUR*

14 May Deutschlandhalle, West Berlin (90 mins/VG+)*

17 June Palais Omnisport de Bercy, Paris (70 mins/EX and 20 mins/VG)*

22 June Stadion de Galgenwaard, Utrecht (15 mins/EX and 90 mins/VG)*

1988-89 *LOVESEX TOUR*

9 July Palais Omnisport de Bercy, Paris (120 mins/VG+)*

13 Oct The Omni, Atlanta (130 mins/VG+)*

14 Oct The Omni, Atlanta (125 mins/VG+)*

28 Oct Civic Arena, Pittsburgh (140 mins/VG+)*

1 Feb Gym, Sendai (105 mins/EX)*

7 Feb Rainbow Hall, Nagoya (115 mins/EX)*

10 Feb Stadium, Fukuoka (105 mins/EX)*

1990 *NUDE TOUR*

12 June Waldbühne, Berlin (65 mins/VG+ and 40 mins/VG)*

4 Aug Festivalterrein, Werchter (100 mins/EX)*

1992 *DIAMONDS AND PERALS TOUR*

5 June Olympiahalle, Munich (140 mins/VG+)*

1993 *ACT I TOUR*

26 Mar Radio City Music Hall, New York (20 mins/EX and 120 mins/VG+)*¹

¹ A portion of this concert (20 minutes) was made available from the NPG Music Club in November 2001.

1997 *LOVE 4 ONE ANOTHER CHARITIES TOUR*

11 Jan Roseland, New York (15 mins/EX and 85 mins/VG+)*

22 June Deer Creek Music Center, Indianapolis (115 mins/VG+)

1997/98 *JAM OF THE YEAR TOUR*

29 Oct Pan Am Center, Las Cruces (125 mins/VG)*

2 Jan UNO Kiefer Lakefront Arena, New Orleans (125 mins/VG+)*

4 Jan Kemper Arena, Kansas City (110 mins/VG+)*

5 Jan Roberts Municipal Stadium, Evansville (125 mins/VG+)*

1998 *NEWPOWER SOUL TOUR*

21 Apr Electric Factory, Philadelphia (155 mins/EX)*

1998 *EUROPEAN TOUR (I)*

16 Aug Hovet, Stockholm (105 mins/VG+)*

THIS IS THE FIRST INSTALMENT IN THE SERIES, covering the *A Beautiful Night* (concerts on audio and video recordings) and *Let's Work* (rehearsals on audio/video) sections of the book. The update covers recordings that have surfaced amongst collectors prior to August 1st 2002.

The listings include both newly circulated tapes (of concerts and rehearsals) and previously existing concerts/rehearsals, which have surfaced in improved sound quality and/or longer recordings. We have also included recordings with revised details, such as corrected spellings, venue names, etc. The asterisked tapes belong to one or more of the following categories:

- ✓ Improved sound quality compared to previously circulating tape.
- ✓ Longer recording than previously circulating tape.
- ✓ Revised details (adjusted length of tape, corrected spelling, etc).

All other tapes are newly circulated recordings.

UPDATE

PART 1

(updated 1 September 2002)

1998 NEWPOWER SOUL FESTIVAL TOUR

24 Oct Joe Louis Arena, Detroit (130 mins/VG+)*

2000 HIT N RUN TOUR

18 Nov Auditorium, Milwaukee (115 mins/VG+)
 19 Nov Van Andel Arena, Grand Rapids (125 mins/VG+)*
 26 Nov Independence Arena, Charlotte (115 mins/VG)
 8 Dec State University Event Center Arena, San José (10 mins/EX and 95 mins/VG+)
 9 Dec Aladdin Theater For The Performing Arts, Las Vegas (115 mins/VG+)

¹⁾ "Controversy," "Mutiny," and "I Could Never Take The Place Of Your Man" (including snippets of "Summertime") from this show were made available from the NPG Music Club, March 2001

2001 HIT N RUN TOUR

19 Apr First Union Arena at Casey Plaza, Wilkes-Barre (75 mins/VG)*¹
 24 Apr Magness Arena, Denver (115 mins/VG+)
 28 Apr Arena, Oakland (110 mins/VG+)

¹⁾ The circulating tape recording is 85 minutes, but portions of the tape are not from the Wilkes-Barre concert.

2001 PRINCE: A CELEBRATION TOUR

15 June Xcel Energy Center, St. Paul (130 mins/VG)
 16 June Xcel Energy Center, St. Paul (125 mins/VG+)
 21 June Nationwide Arena, Columbus (130 mins/EX)
 28 June Marcus Amphitheater, Milwaukee (130 mins/G)
 6 July Salle Wilfrid-Pelletier, Place des Arts, Montreal (150 mins/G)

2002 ONE NITE ALONE... TOUR

1 Mar Heritage Theater, Saginaw (150 mins/G)
 2 Mar Chicago Theater, Chicago (150 mins/VG)
 3 Mar Chicago Theater, Chicago (150 mins/VG+)
 5 Mar Ohio Theater, Columbus (150 mins/VG+)
 6 Mar Opera House, Detroit (150 mins/VG+)

7 Mar Shea's Theater, Buffalo (150 mins/VG+)
 9 Mar Palace Theater, Louisville (150 mins/VG)
 11 Mar Murat Center Theatre, Indianapolis (30 mins/EX)
 30 Mar (am) Warner Theater, Washington DC (155 mins/VG+)
 30 Mar Warner Theater, Washington DC (170 mins/VG+)
 31 Mar Warner Theater, Washington DC (160 mins/VG+)
 9 Apr Avery Fisher Hall, Lincoln Center, New York (170 mins/VG+)
 14 Apr Verizon Theater, Houston (150 mins/VG+)
 20 Apr Kodak Theater, Los Angeles (150 mins/VG+)
 24 Apr Paramount Theater, Oakland (175 mins/VG+)
 18 June Molson Center Theater, Montreal (10 mins/EX)

[B] ONE-OFF CONCERTS

15 May (am) 1987 Quasimodo, West Berlin (40 mins/G)*
 18 Jan 1991 Estadio Maracana, Rio de Janeiro (80 mins/EX)*
 12 Apr (am) 1993 DNA Lounge, San Francisco (75 mins/EX)*
 8 June (am) 1994 Glam Slam, Miami (110 mins/EX)*
 10 June (am) 1994 Glam Slam, Miami (55 mins/EX and 25 mins/VG+)*
 15 Mar (am) 1995 The Garage, Glasgow (45 mins/VG)*
 18 June (am) 1995 Paisley Park, Chanhassen (90 mins/VG+)*
 10 Oct 1995 Paisley Park, Chanhassen (15 mins/VG+)*
 17 Feb 1996 Neil S. Blaisdell Center, Honolulu (105 mins/VG)
 18 Feb 1996 Neil S. Blaisdell Center, Honolulu (110 mins/VG+)
 21 Apr (am) 1997 DNA Lounge, San Francisco (10 mins/VG+ and 10 mins/VG)
 9 Aug (am) 1997 Café Hollywood, San Antonio (60 mins/VG+)*
 10 Aug (am) 1997 Mirage, Dallas (45 mins/VG+)*
 21 Mar (am) 1998 Paisley Park, Chanhassen (55 mins/VG)*
 23 Oct (am) 1999 Paisley Park, Chanhassen (15 mins/EX)*¹
 20 Nov (am) 2000 The Orbit, Grand Rapids (40 mins/VG+)
 10 Dec (am) 2000 Studio 54, Las Vegas (80 mins/VG+)
 29 April (am) 2001 The Fillmore, San Francisco (90 mins/VG+)
 8 Mar (am) 2002 The Tralf, Buffalo (100 mins/VG+)
 5 April (am) 2002 Eleven50, Atlanta (95 mins/VG+)
 10 April (am) 2002 The World, New York (125 mins/VG+)
 17 April (am) 2002 Red Jacket, Dallas (80 mins/VG+)
 6 June (am) 2002 Le Rendezvous, Winnipeg (80 mins/VG+)
 21 June 2002 Paisley Park, Chanhassen (145 mins/EX)
 23 June (am) 2002 Paisley Park, Chanhassen (55 mins/EX)
 23 June 2002 Paisley Park, Chanhassen (75 mins/EX)
 24 June 2002 Paisley Park, Chanhassen (95 mins/EX)
 25 June 2002 Paisley Park, Chanhassen (115 mins/EX)
 26 June 2002 Paisley Park, Chanhassen (155 mins/EX)
 28 June (am) 2002 Paisley Park, Chanhassen (125 mins/EX)

¹⁾ A portion of "Days Of Wild" was made available by the NPG Music Club, February 2001

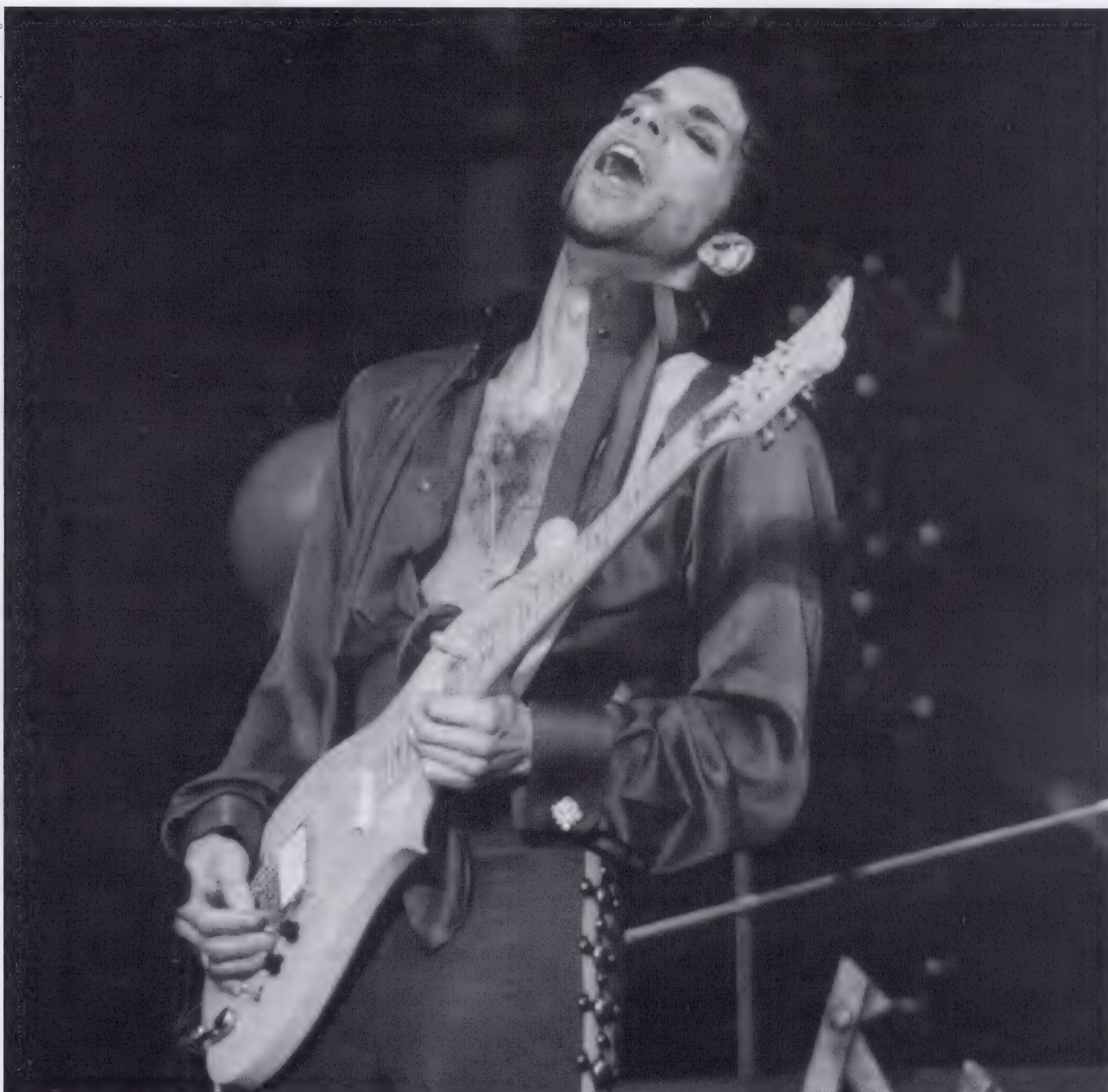
[C] SOUNDCHECKS

30 May 1987 Stadthalle, Vienna (20 mins/VG)*
 2 Aug 1993 Arena, Sheffield (10 mins/G)
 15 June 2001 Xcel Energy Center, St. Paul (75 mins/VG+)
 16 June 2001 Xcel Energy Center, St. Paul (20 mins/VG+)
 5 Mar 2002 Ohio Theater, Columbus (30 mins/VG+)
 6 Mar 2002 Opera House, Detroit (25 mins/VG+)
 7 Mar 2002 Shea's Theater, Buffalo (35 mins/VG)
 9 Mar 2002 Palace Theater, Louisville (50 mins/VG)
 30 Mar 2002 Warner Theater, Washington DC (35 mins/VG+)
 31 Mar 2002 Warner Theater, Washington DC (30 mins/VG+)
 6 April 2002 Youkey Theater, Lakeland Center, Lakeland (35 mins/VG+)
 9 April 2002 Avery Fisher Hall, Lincoln Center, New York (80 mins/VG+)
 12 April 2002 Midland Theater, Kansas City (80 mins/VG+)
 14 April 2002 Verizon Theater, Houston (60 mins/VG+)

[D] GUEST APPEARANCES

5 June 2000 Bunker's, Minneapolis (10 mins/EX)* [joins The Legendary Combo]
 12 June 2001 Paisley Park, Chanhassen (10 mins/VG+)* [joins The Time]
 14 June 2001 Paisley Park, Chanhassen (5 mins/EX) [joins Common]¹⁾

¹⁾ Released by the NPG Music Club, July 2001



A Beautiful Night [2]

Concerts On Video Tape

8 DECEMBER 2000: STATE UNIVERSITY EVENT CENTER ARENA, SAN JOSÉ

"Controversy," "Mutiny," and "I Could Never Take The Place Of Your Man" (including a snippet of "Summertime") from this show were made available from the NPG Music Club, March 2001. (10 mins)

19 APRIL 2001: FIRST UNION ARENA AT CASEY PLAZA, WILKES-BARRE

This video is filmed with two cameras and was edited together professionally. The majority of the filming is done from the left side of the stage. It is shot very well with good close-ups and the picture quality is sharp and clear. The footage also includes Prince onstage during the Fonky Baldheads' opening act. (100 mins)

9 APRIL 2002: AVERY FISHER HALL, LINCOLN CENTER, NEW YORK

This *One Nite Alone...* tour show is filmed from the balcony in front of the stage area. It gets good shots throughout. There are a few technical difficulties with the picture and sound during a few songs, but overall very enjoyable footage. The video is often incorrectly listed as 160 minutes, but the last 10 minutes of the first tape is repeated on the second tape. (150 mins)

10 APRIL 2002 (AM): THE WORLD, NEW YORK

This is an incomplete *One Nite Alone...* tour aftershow filmed from the front of the stage. It has excellent close-ups throughout. Many guests, including Maceo Parker, Larry Graham, Candy Dulfer, George Clinton, and Doug E. Fresh, join Prince for a great show. (37 mins)

Let's Work [1]

Rehearsals On Audio Tape

JANUARY 1983: 1999 TOUR REHEARSAL

Controversy / Let's Work / Little Red Corvette / Delirious / Do Me, Baby / Head / Lady Cab Driver / Free / Let's Pretend We're Married / When You Were Mine / 1999 / D.M.S.R. (67 mins)*

This is a rehearsal for the second leg of the 1999 tour. The Time were often demoted from the bill, so Prince needed 15 to 20 minutes more music for his own performances. Many of the songs rehearsed during this session, including "Dirty Mind," "Head," "Free," "Let's Pretend We're Married," and "Little Red Corvette," were added to the set on the 1983 tour. Prince mentions Carolina a few times during the session, which might indicate that it was a rehearsal for one of the two Carolina concerts that were played in February of 1983, but more likely it is from the Lakeland Civic where rehearsals for the 1983 tour were held. Many songs are extended into long jams, with additional lyrics. At one point, Prince quotes Talking Heads' "Once In A Lifetime" (from *Remain In Light*, 1980). Overall, it is a great session.

MAY/JUNE 1984: REHEARSAL FOR THE JUNE 7TH 1984 FIRST AVENUE CONCERT (#2)

17 Days / When We're Dancing Close And Slow / Free / Erotic City / Erotic City / Irresistible Bitch / Irresistible Bitch / When Doves Cry / Possessed / Possessed / All Day, All Night / Something In The Water (Does Not Compute). (78 mins)*

This tape has often been listed as a *Purple Rain* tour rehearsal, but it is obviously a continuation of the rehearsals for the birthday concert at the First Avenue. All the songs except for "When We're Dancing Close And Slow" were played during the concert, and the versions here are fairly similar to what was performed.

SUMMER 1984: THE FAMILY MATERIAL REHEARSAL (#1)

Mutiny / Desire. (20 mins)

Prince and The Revolution rehearse two tracks intended for *The Family* album. They jam extensively on "Mutiny," which features a number of saxophone solos by Eric Leeds (his first sessions with Prince was on July 2nd 1984). The version of "Desire" is quite different from the released version, to some extent resembling "I Guess It's All Over" on Mazarati's self-titled debut album. Prince's vocal delivery is stunning.

SUMMER 1984: THE FAMILY MATERIAL REHEARSAL (#2)

Feline / The Screams Of Passion / Bodyheat. (46 mins)*

This is another rehearsal by Prince and The Revolution, working on material for *The Family* album. The primary focus is a 35-minute workout on the unreleased song "Feline," which includes parts of "Erotic City" and a few lines that ended up in Sheila E's "Holly Rock." Prince is at the electric piano for "The Screams Of Passion." A few minutes of "Bodyheat," a James Brown number (from *Bodyheat*, 1976), is also played. It should be noted that this session was previously listed as two separate sessions.

Let's Work [2]

Rehearsals On Video Tape

21 APRIL 1990: NUDE TOUR REHEARSAL (#1)

Jealous Again / Our Love Is Here To Stay / The Future / 1999 / Housequake / Sexy Dancer / Kiss - I'm In The Mood / Purple Rain / Take Me With U / Alphabet St. - It Takes Two / The Question Of U - Electric Man / Ain't No Way / Nothing Compares 2 U / Batdance / Baby, I'm A Star. (73 mins)*

This rehearsal is held at the *Nude* tour stage set. The highlight of the session is a 10-minute track tentatively titled "Jealous Again," which is an energetic rocker with Prince's guitar to the fore. Prince says the title "Jealous Again" and the song is widely believed to be a cover version of The Black Crowes' "Jealous Again" (from *Shake Your Money Maker*, released early 1990) but there is no resemblance to that song.

Sung by Rosie Gaines, "Our Love Is Here To Stay" is a jazz standard by George and Ira Gershwin which has been performed by Ella Fitzgerald, Billie Holiday, and Dinah Washington among others. Prince and Miko Weaver get

15 OCTOBER 1984: PURPLE RAIN TOUR REHEARSAL (#1)

Erotic City / Let's Go Crazy / Delirious / 1999 / Little Red Corvette / Free / Father's Song / God / Computer Blue / The Beautiful Ones / When Doves Cry / I Would Die 4 U / Baby, I'm A Star. (88 mins)*

A run-through of the *Purple Rain* show. It is the regular set, with the addition of the "Erotic City" intro jam but without "Purple Rain" and a few titles. Although often listed as a Los Angeles rehearsal, this took place at the Met Center in Minneapolis.

SUMMER 1985: THE FAMILY REHEARSAL

Susannah's Pajamas / River Run Dry / High Fashion / Yes - Pink Panther Theme / Nothing Compares 2 U / The Question Of U / Mutiny / River Run Dry / Nothing Compares 2 U / Desire / High Fashion / Pink Panther Theme / Screams Of Passion / Mutiny / Yes. (80 mins)*

This rehearsal was for The Family's one and only public performance on August 13th 1985 at First Avenue. Prince can occasionally be heard giving instructions to the band, mostly at the beginning and end of the session. The instrumental "Pink Panther Theme" was composed by Henri Mancini (first used on the soundtrack to *The Pink Panther*, 1963).

21 FEBRUARY 1987: SIGN O' THE TIMES TOUR REHEARSAL (#1)

Sign O' The Times / Play In The Sunshine / Housequake / The Ballad Of Dorothy Parker - Four / Slow Love / Slow Coffee / Hot Thing / Now's The Time / If I Was Your Girlfriend / U Got The Look / Strange Relationship / I Can Take The Place Of Your Man / Forever In My Life / Kiss / The Cross / It's Gonna Be A Beautiful Night. (92 mins)*

At this stage of rehearsals for the *Sign O' The Times* tour, the show was going to concentrate even more on material from the album; the only song not played is "Kiss." "Play In The Sunshine" leads right into "Housequake" (the "Little Red Corvette" segue). "Housequake," in turn, is followed by "The Ballad Of Dorothy Parker." "Starfish And Coffee" is played immediately after "Slow Love" and both "U Got The Look" and "Strange Relationship" make an appearance after "If I Was Your Girlfriend." It would have been very interesting to see the critics' and fans' reaction to a show that lacked most of Prince's hits.

1988 REHEARSAL

Rebirth Of The Flesh. (4 mins)

Released by the NPG Music Club, September 2001. This could be a rehearsal for the *Lovesexy* tour, but it is questionable whether this *Camille* session was ever considered for inclusion in the *Lovesexy* set. More than likely, it's just another rehearsal, as Prince's band rehearsed on an on-going basis.

21 APRIL 1990: NUDE TOUR REHEARSAL (#1)

Jealous Again / Our Love Is Here To Stay / The Future / 1999 / Housequake / Sexy Dancer / Kiss - I'm In The Mood / Purple Rain / Take Me With U / Alphabet St. - It Takes Two / The Question Of U - Electric Man / Ain't No Way / Nothing Compares 2 U / Batdance / Baby, I'm A Star. (73 mins)*

Also available on video (see the description of the video recording).

24 APRIL 1990: NUDE TOUR REHEARSAL (#2)

Take Me With U / The Future / 1999 / Housequake / Sexy Dancer / Kiss - I'm In The Mood / Take Me With U / Alphabet St. - It Takes Two / Take Me With U / Erotic City / Sex (several takes). (118 mins)*

Also available on video (see the description of the video recording).

APRIL 1990: NUDE TOUR REHEARSAL (#3)

Batdance / Little Red Corvette / Batdance / Little Red Corvette / Batdance / Partyman. (13 mins)*

Another *Nude* tour rehearsal. "Partyman" has a slightly different synth line than the version on the album. There are few noteworthy details about the session. This is probably part of the *Nude* tour rehearsal (#2) listed above, but this portion is not circulating.

into an argument at the beginning of "Baby, I'm A Star" about the level of the guitar. Miko leaves the stage, with Prince saying, "Just what I thought Miko makes some comment and Prince storms off the stage, yelling, 'What you say?'" The rehearsal is then over. It's hardly surprising that the *Nude* tour became Miko's last tour with Prince.

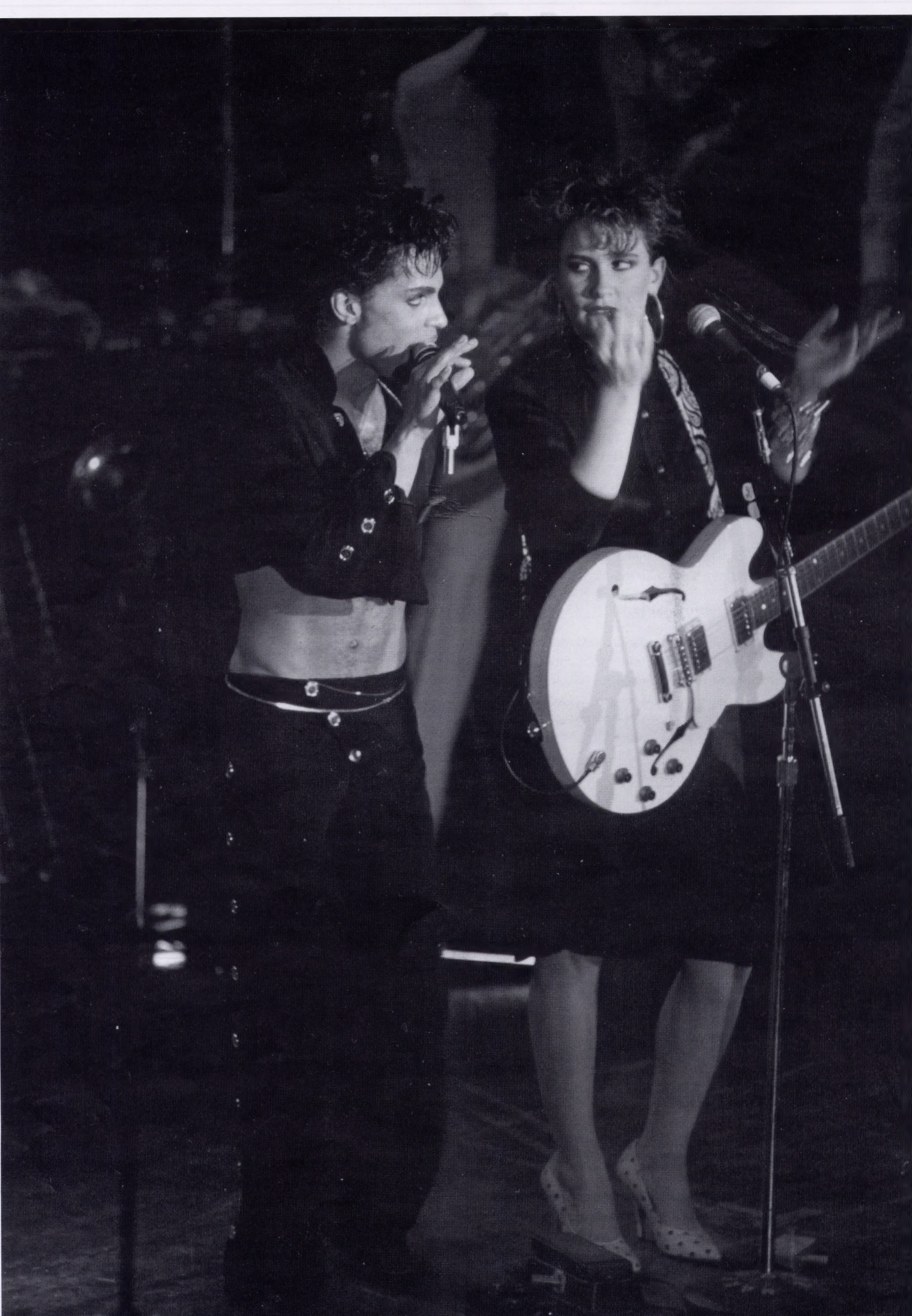
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Take Me With U / The Future / 1999 / Housequake / Sexy Dancer / Kiss - I'm In The Mood / Take Me With U / Alphabet St. - It Takes Two / Take Me With U / Erotic City / Sex (several takes). (118 mins)*

Much like *Nude* tour rehearsal #1, this session takes place on the *Nude* tour stage set. There is a great deal of focus on the lighting and choreography. Seacer Jr. is Prince's stand-in vocalist for the first half, and Prince arrives for the second half. It features heavy work (45 minutes) on "Sex." Towards the end of the session, Prince sings a few lines from "Let's Work," so it is possible that "Erotic City," "Sex," and "Let's Work" were rehearsed to be a medley.

15 JUNE 2001: XCEL ENERGY CENTER, ST. PAUL

This is a portion of the soundcheck for one of the "Prince: A Celebration" shows. It was filmed from the right of the stage and is very good. It is intended to watch Prince and the NPG casually jam and talk to the audience. (15 mins)



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THE COMPLETE GUIDE TO PRINCE RECORDINGS AND PERFORMANCES

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2.0 documents Prince's recordings and performances in meticulous detail, discussing both his officially released music and unofficial recordings circulating amongst a vast international network of collectors: unreleased songs, concert and rehearsal tapes, TV and radio appearances. Bootleg records are not discussed, however, since **UPTOWN** entered into an agreement with Prince's organisation in 1999 to avoid the documentation of these types of illegal records.

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ISSN 1403-1612

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